

The HIGH SCHOOL THEESPIAN

Vol. VIII, No. 4

MARCH and APRIL, 1937

35c PER COPY

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A MAGAZINE DEVOTED TO THE INTERESTS OF HIGH SCHOOL DRAMATICS



PUBLISHED BY THE
NATIONAL THESPIAN DRAMATIC HONOR SOCIETY
FOR HIGH SCHOOLS

BROADWAY AT A GLANCE

by
Margaret
Wentworth

King Richard II.

THE highest light of the season—indeed, of many seasons—is the beautiful production of *King Richard II.*, illuminated with Maurice Evans' sensitive, inspired acting. I had seen the play about eight years ago at Stratford and thought that, in spite of the flow of its poetry, it was pageant rather than drama. Now Evans reveals its poignancy, its depth. He does not shirk showing us the Richard who is popinjay, wavering, a prey to unworthy favorites and apparently heartless; but as Richard's fortunes decline the man rises, the king emerges and in the abdication scene we are wholly on his side against the hard, practical Bolingbroke who becomes Henry IV. This part is well played by Ian Keith and Augustin Duncan has the role of his father, old John of Gaunt. Mr. Duncan is blind and it is an unusual feat for a blind player to be on the stage with a seeing cast. The play was staged by Margaret Webster and its many fine sets and gorgeous costumes are a feast to the eye as the noble music of its lines are to the ear.

Candida and High Tor

Miss Cornell is now doing three performances a week of *Candida* to lessen the strain of her exacting role in *The Wingless Victory*. Her husband, Guthrie McClintic, has put on a second play by Maxwell Anderson, *High Tor*. In this Burgess Meredith is a boy who owns a mountain on the Hudson. It is haunted in true Rip Van Winkle fashion, by the ghosts of Dutch sailors whose ship was wrecked at its foot some three hundred years before. These characters lend the play a touch of fantasy while rough-and-tumble farce-comedy is provided by the machinations of greedy men who want to buy *High Tor* and destroy its beauty for trap-rock. Burgess Meredith plays the hero opposite Peggy Ashcroft, a young English actress.

The Masque of Kings

Mr. Anderson must find his own cottage on the Hudson a wonderful place to work for still another play has come out of it. This is *The Masque of Kings* which the Theatre Guild produced. It deals with the historical mystery of just what happened at Mayerling some fifty years ago when Prince Rudolph, heir apparent to the Austrian throne, was found there dead with his beloved Marie Vetsera. Murder? Suicide? Even now no one knows for certain which.

Dudley Digges gives a distinguished performance as the Emperor Franz Joseph and Henry Hull is seen as Rudolph. Anderson makes the father represent the

principle of autocratic power while the son dreams of liberalism and democracy.

The Eternal Road

Four men have collaborated to make the long-awaited *The Eternal Road* an outstanding event. Franz Werfel wrote the play; Kurt Weill, who did the music for *Johnny Johnson* earlier this year, has adapted the old traditional chants of the synagogue to accompany the play. Norman Bel Geddes has planned the grandiose scenery; and Max Reinhardt handles the enormous cast and marvellous effects of lighting. The story is simple. The Jews, being persecuted, have taken refuge in the synagogue. While they pray, God's dealings with them are revealed in a series of visions—Abraham, Isaac and Jacob; Moses; and the kings, Saul, David and Solomon. Pageant rather than drama, it yet has moments of emotion and is continuously impressive.

Having Wonderful Time

From the Jews of the Old Testament to the Jews of the Bronx is a far cry but Broadway takes such distances in its stride.

Arthur Kober, who wrote *Thunder Over the Bronx* has a keen ear for his countrymen's idioms and a sharp eye for their absurdities. In *Having Wonderful Time* he transports them to Kamp Kare-Free in the Berkshires and displays their foibles with good-humored satire. But he draws us a hero and heroine, both yearning wistfully for a culture they do not understand, and provides them with a delicate and touching love scene in spite of their being almost inarticulate.

Katherine Locke, the girl, is a comparative newcomer, most of her previous parts having been in unsuccessful plays. It will pay you to keep your eye upon her; she is going to be heard of after this. Jules Garfield, the boy, is a graduate from the Group and a credit to his alma mater.

Other Successes Now Playing on Broadway

Boy Meets Girl.....by Bela and Samuel Spewack
Dead End.....Sidney Kingsley
Stage Door.....Kaufman and Ferber
Tobacco Road.....Kirkland
Tovarich.....Deval
Victoria Regina.....Housman
Three Men on a Horse.....Holm and Abbott
The Women.....Booth
Tonight at 8:30.....Coward
Brother Rat.....Monks and Finklehoffe
The Wingless Victory.....Anderson
You Can't Take It With You,
Kaufman and Hart

MUSICALS:

Red, Hot and Blue, *The Show Is On*,
and *White Horse Inn*.

Yes, My Darling Daughter

Yes, My Darling Daughter is a comedy on the relations between the generations. You'd think it had been done to death but a new treatment can always resurrect the oldest themes. Here the difference lies in the warm affection between the mother and daughter, the honest effort of each to put herself in the other's place. And when you put Peggy Conklin and Lucile Watson in the leads and surround them with an excellent cast, you've done the trick.

Marching Song

Strike plays are timely with all the industrial unrest around us and John Howard Lawson has written a vigorous and moving one in *Marching Song*. The Theatre Union's enthusiastic group of actors give it all they have and the result is an evening in which drama comes first with propaganda second. It is one-sided of course; but one fears Mr. Lawson could cite chapter and verse for his instances of the unholy alliance between big business, banking, and corrupt politicians. Perhaps some time we shall get the other side of the picture, the unions which intimidate and their leaders who betray.

Tide Rising

An effort was made to show us part of this picture in *Tide Rising* but it did not hit the public fancy—too moderate to please either side, I fancy—and it has gone. Grant Mitchell gave a heart-warming performance in it. That adjective also applies to Mr. Cohan's in his own comedy, *Fulton of Oak Falls*. And Philip Merivale scored a personal triumph in the failure, *And Now Good-bye*. Not the plays but the players in all three of these.

Frederika

The only musical during this period is *Frederika*, dealing with an early love affair of Goethe's. It offers Lehar's music—not his best—Dennis King, Helen Gleason and Ernest Truex in an atmosphere of powder and patches, sentiment and roses, like an old-fashioned valentine.

Othello

In the last issue of *Stage*, Walter Huston announces that he's not through with Shakespeare yet, though he is obviously hurt and annoyed at the severe criticism of *Othello*. The editor of the *Sign Post* thought the Moor was spoiled by just Mr. Huston's best qualities; his essential justice, kindliness, balance. But she hopes he has not said farewell to Shakespeare. She would like to see him return waving the wand of Prospero, whose philosophy and humor would blend so delightfully with Mr. Huston's well-loved personality.



EDITORIALLY—WE SAY



OUR AIM: "To create a Spirit of Active and Intelligent Interest in Dramatics Among Boys and Girls of our Secondary Schools."

Judging the Contest Play

The final test of any presented play is its capacity to move an audience. The audience may be moved to laughter, to tears, or to the sensing and appreciation of an aesthetic or emotional situation. The exact nature of the effect on the audience does not matter, but the play must take the audience outside itself and provide a vicarious and unconsciously assimilated experience. If it does not do this, it fails regardless of how many fine qualities can be pointed out in the production.

All of the factors that go into production have their effect upon the power of the play to move the audience and none of them should be considered to the exclusion of others. The author has little patience with carelessness or slipshod methods in any phase of production from the selection of the play to the last detail of stage decoration and movement. However, under contest conditions the important ruling factors are generally casting and acting.

In casting the judge expects the characters cast to be consistent in all respects with the needs of the play. He expects them to be physically consistent with the part they are to play, vocally consistent, and above all, psychologically consistent, that is, they should have the physique for the part, the voice for the part, and above all, an intellectual and emotional endowment which will make it possible for them to play the part sincerely and convincingly. Furthermore, the characters cast must be consistent among themselves, that is, each character must be plausible in his relationship to all other characters.

In acting the judge expects, first of all, absolute sincerity and fidelity to the part portrayed. The actor should be so thoroughly attuned to his character and so free from the inhibitions of self-consciousness that we forget that he is an actor at all and accept him and the situation he presents at face value. One of his primary obligations to his audience is to make himself understood at all times. To that end his articulation and enunciation should be not only consistent with his character but should be clear and distinct. The actor should stay in character and in the situation all the time, when he is not speaking as well as when he is. Even when he has no particular part in the scene he must by sustaining his character and focusing his attention (following the ball as it is sometimes called) augment the work of the other actors and complete the details of the picture. He must play with spirit, verve, and momentum, suiting his pace to the ever changing needs of the play.

The American Educational Theatre Association

The founding of the American Educational Theatre Association, at the recent convention of the teachers of speech in St. Louis, will undoubtedly be looked upon with strong approval from many sources. The rapidly growing educational theatre forces in America are in need of such an association. We sincerely hope that, under the leadership of Prof. E. C. Mabie and his associates, the American Educational Theatre Association goes far in its avowed program.

As we survey the many ways in which we believe this association can be of service to producers, directors, teachers, and others, we find our attention centering on certain definite objectives which we consider much more important and of greater consequence than others to which the association may devote its attention. We list these in the order of their importance:

1. The American Educational Theatre Association should be the official spokesman for the non-professional theatre in America, especially as it applies to our colleges, universities, and such other theatre groups as have similar aspirations. In this significant role, the association should be an outlet for our educational theatre forces, but should not attempt to control or bring pressure upon the policies of those groups which it embraces.

2. The association should be a fact-finding body; the investigation and gathering of such facts to be made under procedures which guarantee the most reliable information. This, we believe, should be a primary duty of the association. The field of investigation should cover such matters as necessary training for teachers and directors in all our educational theatre groups, including those in our secondary schools; the advisability of having courses in dramatics in our schools; the objectives of such courses and other allied activities; periodic surveys of the status of our educational theatre with respect to its aims, practices, and consequences; and the need for the encouragement of the study and appreciation of the theatre arts as a cultural and leisure-time activity in America.

3. The association should work toward the formulation of such objectives as its membership considers best for our educational theatre forces, in the light of present and future needs, and in view of the present conditions under which such forces are operating.

4. The government of the association should be such that all groups which form its membership, or for which the association is acting directly or indirectly, have adequate representation. The association will best serve the needs of our educational theatre when it truly represents the desires and points of view of all who are effected by its deliberations.

Unquestionably there are other matters which the leaders of the association consider equally as important as those given above. We shall look forward with much interest to all further announcements made from headquarters. Meanwhile, we wish the American Educational Theatre Association continued growth and success.

MAX REINHARDT

The name of Max Reinhardt is synonymous with all that is dynamic, great, and inspiring in our theatre today. He has sensed as has no other present-day leader, the vitality and power of the theatre as a force for good in a world which is torn by political and economic dissension. His magnificent productions in the Salzburg Festival, in Germany, have brought him international fame. His screen version of *A Midsummer's Night Dream*, produced in Hollywood, placed him among the foremost cinema directors of today. His forthcoming film, *Danton*, based upon the French Revolution, promises to be a great and authentic story of the famous French leader, Danton. His latest Broadway play, *The Eternal Road*, by Franz Werfel, is a stage spectacle of unsurpassed beauty and grandeur.

It is, therefore, a rare privilege for those of us who have a primary interest in educational dramatics and the theatre in general, to read the words of this great leader, for the importance he places upon the theatre as a creative force, and for the place America is playing today in the development of a truly great and democratic theatre. Prof. Reinhardt sends us the following statement:

"In a world torn by political dissensions, the theatre as a free expression of artistic creation is faced with an incessant demand to hold high the banners of idealism and humanism. This it can do only when thought is unfettered, when there is the fullest freedom for its communication, when censorship remains an individual prerogative.

"America is fast becoming the sole refuge for the free spirits of humanity, because only in the free air of its democracy can a great theatre develop. For that reason I have left all work in Europe but my annual dramatic Festival in Salzburg, intending to make this country my permanent home as a citizen of the United States.

"More and more this country is becoming the city of refuge for things of the spirit. Every sensitive soul, whose ear is attuned to the messages that comes from the future, knows that in spite of the sometimes chaotic exteriors of American life, immense and unsuspected stores of spiritual values are present in America, ripening and maturing to new and brilliant unfolding.

"I am not alone in holding this view. A definite symptom that America is the coming home of what is most valuable in life, I see in the award of the Nobel Prize for Literature first to Sinclair Lewis and now to Eugene O'Neill. In this first recognition by Europe of the mastery of an American playwright is the proof that it is revising its attitude and views towards the American stage. Europe is finally paying its first homage to a new and vital theatre.

"Europe for the time being, has little to offer the theatre. In many lands the free spirit of inquiry and research lies crushed and bleeding. Criticism is outlawed. Yet we do not despair of resurrection. We know just as certainly as we know that tomorrow's sun will rise that humanity will yet find the way to the heights. For the moment, however, and for a long time to come, the eyes of the world are directed towards America, for the great expressions in all the arts and, particularly, in the theatre.

"It is my belief that America will witness a new birth of the drama, a revitalization in the form of the great dramatic festival, in which the theatre saw its fullest development."

The National Thespian Dramatic Honor Society for High Schools—A Definition

By ERNEST BAVELY

National Secretary-Treasurer, The National Thespians, Cincinnati, Ohio.

THE tenth anniversary of the founding of The National Thespian Dramatic Honor Society for High Schools will be observed within the next year among the schools which make up its membership. It seems appropriate, therefore, to re-state at this time certain aims and practices of the organization, not only for the purpose of further clarifying them, but also to give them wider publicity among those educators who are actively interested in the educational program sponsored by The National Thespians.

1. The National Thespian Society was organized early in the spring of 1928 by a group of teachers who felt that a greater impetus could be given to the study of educational dramatics by an association of directors, teachers, and students actively interested in high school dramatics. While the new organization was established along the same lines typical of *honor societies* in general, its founders were specific in their demand that it be an active, progressive, and forward-looking society in its field. *It was made clear from the very beginning that the honor of membership was to be conferred upon high school students not so much for the reason that they met the eligibility requirements, but more for what these students promised, under oath, to achieve in dramatics after they became members.* It is only in this sense that The National Thespians may be classified as an *honor society*.

2. *The National Thespian Society strictly prohibits the use of any form of secrecy upon its membership.* The society is opposed to the use of secret oaths, secret initiation ceremonies, etc., common among numerous organizations. All Thespian initiations are conducted on a democratic basis, often in the presence of the entire school faculty and student body.

3. *The National Thespian Society strictly prohibits the organization of Thespian clubs into social groups or cliques.* While students are permitted to hold social affairs at frequent intervals during the school year, all such activities are sponsored in conjunction with the regular meetings devoted to the study of dramatics. There is no place in The National Thespians for the organization of groups other than those which devote their time to the study of dramatics. *Schools located in states which have laws prohibiting the organization of social societies in secondary schools, may organize Thespian clubs without infringing in any way upon such laws.*

4. *Membership in The National Thespian Society is in no way to be interpreted as being a system whereby students are classified into special groups, separating them from other high school students engaged in dramatic activities.* Nor is it a plan for separating the more experienced students from those who have less experience. *Thespian membership is only the beginning of serious work in dramatics, and not the end.* Students who may act under the impression that their work ends the moment they become members are promptly told that such is not the case, and that they are subjecting themselves to the penalty of being expelled or suspended from membership by the sponsor. The society imposes certain membership requirements only for the purpose of ascertaining whether students do possess a certain degree of genuine interest in dramatics, and if this interest can be further developed by encouragement, training and recognition.

5. *The National Thespian Society does in no way further the idea that students who take an active part in dramatics are preparing themselves for the professional stage.* Such an idea has no place in high school dramatics. The society encourages the study of dramatics so that students may develop an active

and permanent interest in all branches of the theatre arts as a cultural and leisure-time activity. The society also encourages the study of dramatics for its value in developing better speech, poise, self-control, loyalty toward a common objective, aggressiveness, and such other desirable qualities as are approved by our educational system. Students who show unusual talent for the stage are urged to continue their training in colleges and professional schools, before thinking of going on the stage.

6. *Membership in the society is awarded on a strictly democratic basis.* The privilege of Thespian membership is extended to all students who qualify. Each Thespian club sponsor, who is invariably the director of dramatics, has almost complete freedom as far as the power to confer membership is concerned.

7. *The government of The National Thespian Society is so organized that all member high schools have a voice in its management.* All active sponsors have a vote at the National Convention, which meets every five years for the purpose of electing officers and formulating policies for the progress of the organization. All new laws affecting the entire society must be submitted to a vote of the entire club membership, before they become a part of the constitution of the society. All national officers give their services without imposing any financial obligations upon the society. Only the editor of the publication of the society, *THE HIGH SCHOOL THESPIAN*, receives a salary which is set annually by the national officers.

8. *In the interest of promoting better high school play productions, the society secures annual agreements with leading publishers for the use of certain plays available on a reduced royalty basis among Thespian schools.* The society charges no fees whatsoever for granting schools the privilege of enjoying reduced rates on royalty plays. These reduced royalty agreements, which are planned so as to benefit publishers and producers alike, enable a school to save as much as \$30.00 to \$40.00 annually on its play productions.

9. *The National Thespian Society is a strictly non-profit organization.* Any surplus funds which may be realized at the end of each school year are immediately converted into additional services in the interest of the entire society. *There are no annual dues in The National Thespians.* The life membership fee of \$1.50 each student pays upon becoming a Thespian entitles him to a one year subscription for *THE HIGH SCHOOL THESPIAN*, and to special reduced renewal rates as long as he remains in high school. *All teachers in charge of Thespian clubs receive the magazine free of charge.* The charter fee of \$5.00 is the only fee a member school is required to pay as long as it remains a member of the society. This original investment is returned many-fold in the way of savings on reduced royalty plays.

10. All Thespian clubs are furnished with semi-monthly suggested programs. By means of these programs, as well as through *THE HIGH SCHOOL THESPIAN*, high schools are provided with valuable materials for use in their dramatic classes, clubs and troupe meetings. *This service is entirely free.*

11. *A placement bureau is operated free of charge by the society for the benefit of its membership.* Teaching vacancies occurring in various parts of the country are reported by club sponsors to the national office. A list of all vacancies reported is prepared and made available upon request to teachers who may be interested. *This service is for Thespian sponsors only.*

Over 23,000 students have joined the ranks of The National Thespian Society since 1928. Many of them are now continuing their training in colleges and universities. Some are student directors, some are actors, and some are engaged in other fields of study. Some have left college and are now teaching in high schools where they, too, have organized Thespian troupes. The aims of the society are being realized with increasing success with every passing year; all work being done in the light of the poet's words which constitute the motto of the society, "*Act well your part; there all the honor lies.*"

OUR AIM:

"To create a spirit of active and intelligent interest in dramatics among boys and girls of our secondary schools."



Scene from the popular comedy of adolescence, *GROWING PAINS*, as produced by Thespians of Troupe No. 147 at Hillsborough High School, Tampa, Florida, under the direction of Miss Thelma E. Jones.

Writing the High School Pageant

By ALICE CECILIA COOPER

Instructor in English Literature, San Francisco Junior College, San Francisco, Calif.

TODAY the interest in creative drama is so pronounced in most secondary schools that the writing of plays has now become as familiar a phase of the curriculum as the reading of them was a quarter of a century ago. Consequently many high schools now offer some training in the technique of play-writing, especially the one-act play, and frequently students direct and present in public plays which they have written. But one phase of dramatic writing quite within the scope of these students has as yet been lightly stressed. I refer to the writing of pageants. Since the pageant is often decidedly elaborate and spectacular, it has been regarded as too extensive and exacting an undertaking for younger writers. Yet does not this view limit us in our presenting to youth one of the opportunities by which he may advance himself and others? The pageant was surely one of man's earliest expressions of his dramatic instincts; it continues in divers national festivals, like the Chinese Feast of Lanterns, the Oberammergau Passion Play, and various Mardi Gras festivals; and the wide use which the movies today make of this form is ample proof of its persistent popularity and effectiveness. On the vast importance of this pageantry, Lorado Taft, our most eminent modern sculptor, has said emphatically:

"How much of the great art of Europe was founded upon pageantry! The processions, the ceremonials, the moving and brilliant spectacles so familiar in the olden times were a

Prof. Cooper is an outstanding educator, lecturer, and the author of six books, among them THE MARCH OF A NATION, POEMS OF TODAY, and AMERICA'S MESSAGE. She is a graduate of Stanford University, where she has served as assistant professor of English during several summer terms. She has also taught at the University of California and at Modesto Junior College. At the present time, she is instructor in English Literature at San Francisco Junior College. Prof. Cooper is the author of numerous magazine articles and addresses.

moving inspiration to the artist. Those gorgeous scenes were perpetually clamoring to be painted or sculptured. Why even the Parthenon frieze is but a sublimated record of the Pan-Athenaic procession!"

In these days of increased high school enrollment with the attendant crowding of the oral English and dramatic classes, it might well be that the pageant offers some partial solution to the handling of these classes. While plays and debates may take care of trained individuals, the pageant offers an opportunity for activities of a large and varied type of participants. However, since this article deals with the writing of the pageant, I shall omit any general discussions of the artistic training that comes through the songs and dances which are an integral part of most pageants; of the skills developed through the preparation of accurate costumes and stage sets and the study of spacings and attractive stage groupings; the working out of pleasant light effects and the training in self-control and in cooperation which the pantomime and processions require, as well as other opportunities for creative expression; and

I shall limit myself to but one phase of the fine art of pageantry—the writing of its script.

The writing of the pageant is indeed as stimulating an adventure as its presentation! The first and the most important issue is the selection of a theme. Beginners will do well to choose a subject of local or historic interest; or one based on a familiar literary study; a significant day of national celebration; or a notable seasonal event. The choice will be determined largely by the appeal of the subject to the audience for whom the pageant is planned. In order to help students to select a theme which is within their own fancy and experience, two or three class periods might well be devoted to a discussion of various types of successful pageants already presented in our communities. One type of special interest to high school students is an interpretation of scenes and characters from American history, such as anniversaries of the pioneers, the Quest for Youth (Ponce de Leon), the Civil War, early days in any western state, the Lincoln-Douglas debate, the Star-Spangled Banner pageant, or similar picturesque incidents in national or local development. Another type is the pageant of man, such as the story of civilization, America triumphant, the marvelous growth of science and inventions, or the Tree of Memory. Again, Nature offers wide scope for such pageants as the seasons, the stars, sunshine and shadows, May Day festivals, or the wassailing of the apple orchards; various



A dramatic moment in Act II of *SPREAD EAGLE*, staged by the Advanced Dramatics Department at Webster Groves (Missouri) High School. Directed by Mr. Eugene R. Wood. Stage set designed by Walter Zemitzsch.

holidays, like Christmas, Thanksgiving, or Armistice Day, bring their own special theme and appeal; while literary materials like a book review parade, boys and girls from Dickens, *Silas Marner*, *The Piper* and others offer a wide range of interests. Again the theme may come from a group need, such as club activities, a health or service or community chest program; or a girls' assembly with its portrayal of women of many lands in their homes; or a pageant of sports; or any symbolic pageant to portray a hope or an ideal. One of the most rapidly extending uses of the symbolic pageant is for high school commencement programs, where instead of the formal graduation exercises with student or adult speakers, the entire body of graduates presents its class pageant. Indeed, there is no vital force in the nation—whether it is education, law, the press, athletics, industries like fisheries, agriculture, or mining, or trades of many kinds—where material cannot be found for a valuable pageant, appealing and entertaining to all types and ages.

As soon as the most appropriate subject for any pageant is selected, the next step follows logically. A committee should block out definitely a series of incidents or episodes that will best carry out the central theme and keep it unified with the limits of time and space. These scenes can now be assigned to various groups, and each group can work both as a unit and through its own subcommittees on the background material for its particular episode, with the costuming, staging, and a first draft of the dialogue. This group work will not be final, but their ideas should all be set down carefully and presented to the central committee for co-ordination and final form of the dialogue. However, before this group work begins, certain definite suggestions for their procedure should be given them:

1. If the pageant is historical, they should do sufficient research work to

establish the facts. This study may entail time for the gathering of data either from library material or local authorities, or from actual participants in the events to be portrayed.

2. In planning for their episode, the group should choose effective dramatic or picturesque incidents which are characteristic of the theme and can be presented simply and easily.

3. Remembering that the result will be a pageant, not a play, they should choose incidents which do not depend to any great degree on the words of any speaker or his facial expression, since these are lost in mass production. The speeches therefore should be short, direct, and well worded.

4. They should organize their material to stress *action*.

After these preliminary steps comes the important matter of writing the dialogue with sharp focus on the climax. Here one must concentrate on the mood or point of view which will best carry out the theme, and must keep in mind the number of speaking characters and the changes in stage settings so that the pageant will move smoothly in time to its selected goal. To secure this unity it is a good method to work on the *big scene* first, and then go forward and backward with the scenes which contribute to this climax. When this dialogue is prepared, it should be gone over by a specially chosen committee who will study it for unity of theme and language, and revise it so that all will be emphatic, effective, and will contribute to one definite lasting impression. This phase of the pageant writing is particularly interesting to students because it is new to them. It is unlike their work in short story writing because here the character delineation is not detailed, but is impressionistic. It represents only some moment significant in the life of a person or a movement, and therefore there has been no progressive character development: The inci-

dents are spectacular, often of wide scope in both time and place; and the audience too becomes a part of that spectacle as the processions pass through the aisles. Consequently the dialogue in a pageant will necessarily be brief, somewhat formal and without the ordinary conversations of life, but is marked by sincerity and high emotional value.

Yet a pageant presents opportunity for other creative writing besides its dialogue. An expository prologue is often essential to explain the theme and the scope of the whole, and to set the keynote of the performance; while a poetic epilogue is generally required to revisualize all the incidents and weave them into a continuous theme. Furthermore the program itself calls for new procedures. Unlike most programs, a pageant program is really a booklet which should in its foreword give the compact explanation which the audience needs for the background of the production; then all the essential facts about any central figure should precede the usual cast of characters; while each episode should be illuminated by a short sketch, or precis, which in a single paragraph that can be read quickly during the intermissions, sets forth the time, place, and leading characters in that episode. Furthermore, footnotes should be added in acknowledgment of any quotations used in any of the episodes. So all of these new types of program writing, in addition to the customary items of committees, staff assistants, dancers, singers, musicians, and actors, furnish opportunities for definite types of creative writing.

In order to succeed, all this concentrated writing should not only be effective in reproducing the period of the pageant, but it should develop the resources of the student writers, and should help to train them in the art of working as a part of a group, and in cooperating with the classes in manual training, sewing, physics, art, and history—and is that

(Continued on page 12)

Paths of Right Play Production*

(Part II)

by EMILY PERRY BISHOP

President, The Bishop-Lee School, Inc., Boston, Mass.

(Editor's Note: This is the second of a series of three articles by Mrs. Bishop. Part III will appear in a forthcoming issue.)

SURELY a good finished play cannot be born without at least fifteen rehearsals. During the first rehearsal the business of the first act should be blocked out and fundamental principles established, but lines need not be memorized. At the second meeting the first act has been memorized, and the players run through it with proper business and principles applied. With the third and fourth rehearsals the second act is treated as the first, and so on. With a three-act play six rehearsals would make it possible to go through the whole play with a general set-up during the seventh meeting. Next, the first return. When our plan of "returning" is recognized, I think all conscientious directors will agree that the 15 rehearsals are necessary. "Returning" is a term applied to the going back for polishing.

A good play should have three "returns". When the shell of the business of the whole play has been established a "return" is made for the polishing of the scenes and a smoothness of pantomime. Again the play as a whole is repeated and a second "return" is made for light and shade, tempo and rhythm. A final "return" without interruption constitutes the last dress rehearsal.

FIRST REHEARSALS

Let no one learn lines until after the first rehearsal.

The director takes the script and starts to direct the movement of the actors who with their books go through the business, writing it in their own copies.

Sometimes book business is good. Often it is not. Occasionally it is suitable for more advanced students of the drama.

I have started with simpler business than the book called for and have returned to it when the young actor had gained freedom enough to incorporate it. In any case the director's judgment on movement must be sound, alert, and simple. It must not as business get into our eyes. You will find the inexperienced actor moving without purpose. Even in this first attempt he must not be allowed to cross to a table or chair without a good reason and purpose. More than that he must reveal his incentive. If a cross is impulsive the body must not deny it with a

slow gait but with an expression of body movement that spells a sudden urge.

A turn on the stage is very important. The rule is always to turn in relation to your character, not the audience. The old, hackneyed, wrong principle of not turning the back to the audience caused these bad turns to come into being. There are some very beautiful and natural pictures made with the back half or even fully turned to the audience.

Take the nearest and quickest way to any given goal. I have seen amateur folks walk in front of and around tables, chairs, and people to make an exit or to greet a friend.

Psychologically and habitually this is not true of life, and we are portraying life. What if we do pass in front of characters? That is natural, true motion.

Break up too long walks. If a character is doing a walk all the way across the stage and exits on the other side, unless there is a quick, dynamic purpose, let him stop at a table in the center for a cigarette or look out the center back French window as he talks of those who are gone.

So often a speech which could get an actor over gradually is spoken like a butler's on one side of the stage after he has breathlessly arrived there. Result: self-conscious exit.

In moving into central and important positions remember the stage has depth. A criss-cross business from side to side is very tiring to the eye. I know only too well that this tendency comes from having no depth in your theatre, but if it is possible to place on a very shallow stage tables and fireplaces, even sofas way back (which seems, no doubt, like sacrilege). Nevertheless I trust that in the heavenly kingdom we will see a sofa placed somewhere else besides down right or down left.

Do dare to move upstage and take center or important positions there. It gives such a chance for excellent moves down, and for registering good facial expression. You are thrust into eternal profile position when you work shallowly.

I have seen very mediocre stages beautifully set and made into attractive frames for good business by a director who knew the value of depth for the play's sake as well as that of the setting.

EASE OF MOVEMENT

Ease of movement comes from good purpose and the natural thing to do. Young people become very quickly re-

laxed and free when they are shown a justified and comfortable perch on a table or on the arm of a chair.

Bad walks or awkward bodies must have a little special attention. We have had very able young people who were purposeful and free, whose habitual walk was so bad that it got into the eye in spite of their freedom. Here you must turn into a teacher of body and posture, and from the first rehearsal try to get the body into line. This is also true of an impossible voice or any facial mannerism.

Now as to sitting and rising. The principle is the same as in walking. One flounces down on an impetuous mood and sits recoilingly if frightened into a spell, or if the character's movement through age or illness demands. A little girl or boy would pounce. Rate of movement, walking, or sitting, is all according to common sense. People use it so rarely in the arts.

Sit naturally; of course the girls may cross their legs, except in a period play where ladies are not supposed to.

You will observe that through tensity or lack of ease young actors will sit bolt upright in their chairs. Caution them to sink in and be comfortable. Nothing looks so stiff or lacking in reality as not fitting into a chair or sofa. Of course, it goes without saying that if he is registering self-consciousness it is just the way he should sit.

We have talked of movement which must be synchronized with words during these first rehearsals. We must also speak of position and placement. These must be established from the very beginning.

We speak of center stage for the important person in a scene. Just what does this mean? The term can mean any spot. If an actor is alone down right stage and six or seven are grouped on the left he is centralized, or a better word may be "featured." If he stands alone up right the same is true. If he stands dead center alone or surrounded; if he is in a most obscure position and is quiet and he moves he is featured; or if the others are all moving and he is quiet.

Having a center or important position is relative. Contrast is the keynote, and how important featuring is in the theatre. It builds high lights, clinches high spots, and through it the great moments of the author's message are recognized.

In case of a couple on a sofa, give the upstage position to the one who, according to the play, should have the focus at that moment.

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Stage set and cast for *THE MIKADO* as produced by Troupe No. 77 at Garfield High School, Akron, Ohio, under the direction of Mr. Alexander G. Wilson.

The Czechoslovakian Theatre of Today

By DR. R. C. BEDNAR

Head, Department of Speech, State Teachers College, LaCrosse, Wis.

(Editor's Note: This is the third of several articles designed to acquaint high school students with the contemporary Theatre in other countries.)

ALTHOUGH the age of the Republic of Czechoslovakia is but eighteen years, its history is older than many of the long-established States in present-day Europe, and its culture dates back more than a thousand years. In area, it ranks thirteenth among European countries, and in population tenth. Thus it is somewhat smaller than Iowa, while continental United States has about eight times as many people. Although its length is less than one-fifth of that of the United States (from New York City to the border of Ohio and Indiana), it possesses greater heterogeneity in civilization than that found in any other European country. It is the cultural and communicatory hub of Europe, of which it is also called "the bleeding heart" because of the many wars which have desolated it. Czechoslovakia comprises the five old kingdoms of Bohemia—when Shakespeare speaks of "the coast of Bohemia," he is referring to the time when that kingdom had two sea-coasts; on the Baltic and on the Adriatic Sea—Moravia, Lower Silesia, Slovakia, and Subcarpathian Russia (Ruthenia).

Four years ago, Czechoslovakia was called the "oasis" in the European "Sahara" of depression. Its theatre life had the same economic stability. Worries about the withdrawal or curtailment of State subsidies, which were so paralyzing for State theatres in Vienna, Dresden, Cologne, Berlin and elsewhere in Europe, were non-existent in this little Republic. When it was found necessary to increase the subsidy, the State rallied at once, because of the national desire for culture and past history of a love of drama.

Dr. Bednar has studied Speech and Dramatics at Ohio Wesleyan University and at the University of Iowa, from which he received his Master's degree. He received his Doctor's degree from the University of Prague, Czechoslovakia, in 1933. He has taught Speech Arts at several schools, including Christian College, University of Iowa, and at present is located at LaCrosse, Wisconsin, State Teachers College. Dr. Bednar is a lecturer, translator of foreign plays, and an adapter of classic plays.

The Prague Czech National Theatre is the only real national theatre in the world. It was not built by State funds, but from collections gathered in every hamlet in Bohemia. It was built twice, as it burned to the ground two years after it was first built. Undismayed, the donors, most of whom were poor peasants, gave of their gifts again, to show their determination to retain their nationality despite over two and one-half centuries of Austrianization. This "Golden Chapel," as it is lovingly called by the natives, is not only a monument of the best Czech architecture, sculpture, and art, but it typifies the love of the people for the theatre. The historical dramas produced at the Prague Czech National prior to 1918, brought the glorious past of its national heroes constantly before the people's eyes and kept them dreaming of the freedom which finally came after the World War. During the latter half of the eighteenth century, the rising forces for Czech independence needed the support of the stage in spreading the language and aspirations among an oppressed people who for a long time had been forced to use Austrian as its official tongue. The theatre in Czechoslovakia was one of the most important factors in its national renaissance.

Whereas, the old Czech playwrights

dwelt principally on national history and the future of the race, the post-war generation is distinguished by a strong social consciousness, a sense of the force of the theatre in the evolution not merely of a nation, but of a new human society. This spirit of internationalism in the present-day repertory of Czechoslovakian theatres is worth remarking about because of the intensely national origins of the modern drama. Worth while plays from all over the world are translated and presented. The third translation of all of Shakespeare's plays is nearing completion. The first appeared in 1864, commemorating the tercentenary of the bard's birth year.

Excepting the plays of Karel Capek and Frantisek Langer, America knows little of Czechoslovakian drama, because of the language barrier. Capek's *R. U. R.* not only filled his coffers but still remains the best play depicting the age of mechanization. His *Insect Comedy* was produced by William Brady in New York. Langer's *The Camel Through the Needle's Eye* was a Theatre Guild success. His *Periphery* was given in New York by one of Reinhardt's companies and in English for a Chicago try-out under the title, *The Ragged Edge*.

Aside from these, modern Czechoslovakian drama is rather a closed book to English-speaking peoples. Capek is keeping his promise of not writing any more plays. He believes that a play is "only a half creation;" the other half depends so much on "the actors and the director" over whom the dramatist has no control; a novel is more "polite." Although the writer is trying to do his bit in bringing further translations to light, it will be a

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Educational Values of a Play Festival

By W. N. VIOLA

Director of Dramatics, Pontiac High School, Pontiac, Mich.

Mr. Viola Recently Staged His Thirteenth Annual Play Festival at Pontiac, Michigan. In This Article He Explains the Organization and the Educational Values of This Highly Successful Project.

THE idea began in 1924. Although the play festival was a new venture in high school dramatics, the idea originated at the University of Michigan in the play production classes directed by Professor R. D. T. Hollister.

Six one-act plays were attempted during one evening's performance, at Pontiac High School. After the third annual presentation, everyone concerned realized that the unusual length of the program was very tiresome to both players and audience. The following year the group of six plays was divided into two programs. The price of admission was reduced proportionately. The actors participated with greater ease while the audience appreciated the early conclusion of the performances.

The new arrangement was so successful that ever since that experiment three programs are given annually. Different plays are presented during the first two evenings from which enough one-actors are chosen by three to five judges for the third production.

For variety, from year to year, short interludes, puppet shows, and motion pictures have been included with the regular programs of plays.

The complete productions are presented by members of the dramatic classes under the guidance of the instructor. Each student is expected to participate in at least one of the plays before credit is given for the course. The festival in the Pontiac High School is not an extra activity, but a part of the regular academic curriculum. Nevertheless, festivals may be conducted under either division.

It is needless to say that participation in a stage production results in a number of personal gains. For the sake of retrospection let us enumerate a few. The physical exercise leads to poise and proper gesturing. Through necessity mental alertness is acquired. The voice becomes powerful with pleasing auditory qualities. Another reward, a precious asset for any individual, is confidence. Certainly an appreciation for what is fine in the theater never fails to appear.

Mr. Viola is a lecturer, author, traveler, and entertainer. He is the author of several magazine articles in the field of dramatics, a book entitled "Creative Dramatics for Secondary Education," and a volume of one-act festival plays. He is widely known for his work in the production of high school plays and pageants.

Admitting the above advantages in the mere production of a play there are still more educational values in a dramatic festival.

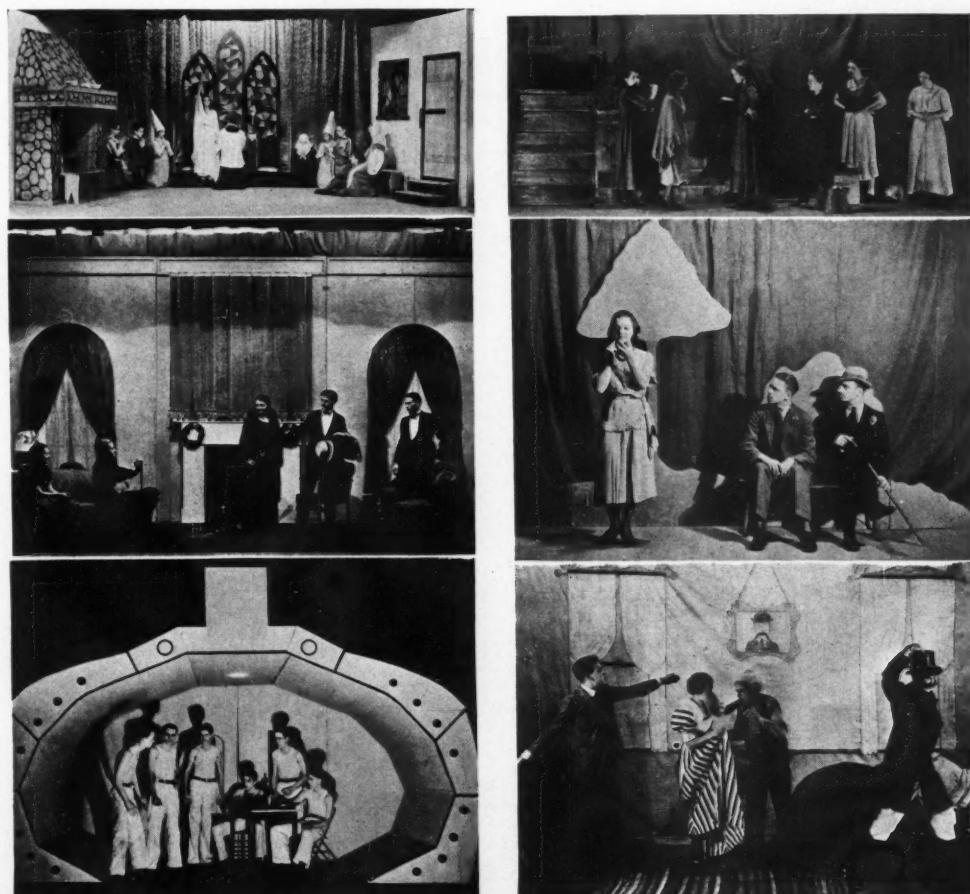
It has been customary to have the festival during the first week in December. This allows plenty of time for preparation; yet, it is just far enough away from the holiday season.

At the beginning of the school term each member of the dramatic class or classes is requested to suggest plays which he would like to present. The instructor,

of course, has prepared a list of his own to use as a guide and an incentive. Brief synopses of the various choices are delivered during the regular class period. When two or more classes participate it is eventually necessary to hold a meeting of all these students for a final decision. Through the use of this method the young people develop the art of thinking and learn to discriminate between drama and the play written especially for high school purposes.

After the six plays, or whichever number are used, have been definitely chosen comes the organization of the programs. The arrangement for the two performances is more difficult than one realizes at a first glance. Here are the items necessary to consider. What is the length of the playing time of each of the one-actors? The total amount of time should not extend over two hours for a performance. There should be a variety in type for each program. It would not do to

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Scenes from one of Mr. Viola's recent Play Festivals. (Upper) *Why the Chimes Rang* and *The Great Dark*. (Middle) *Where Lies the Child* and *Red Carnations*. (Lower) *Submerged* and *The End of Leonardo Spittelie*.

The Playwright Goes Political

By NAOMI H. HILL

Assistant Professor, Division of Speech, University of Washington

(Editor's Note: This is the fourth of a series of articles dealing with major figures and tendencies in the theatre of the late nineteenth and early twentieth centuries, written by the research students of the Division of Drama, University of Washington, under the direction of Prof. Glenn Hughes. Dr. George Savage, under whose editorial supervision these articles are being written, is a well known playwright and a member of the teaching staff at the University of Washington, Seattle, Wash.)

"THINGS have come to a pretty pass," vehemently protested an avid radio fan recently, "when your favorite program of the week gets pushed off the air by some old political speech!" She was referring to the occasion when the Major Bowes Amateur Hour gave way to an address by the President of the United States. Bitter as was her pill, there was nothing she could do but take it. America is going political in a big way. We were recently in the clutches of a presidential campaign. Our newspapers were plastered with it; our radios bristled with it; our dinner parties reeked of it. Americans find it just as reasonable to be unreasonably enthusiastic in the political arena as in the football stadium.

It goes without saying that such a volatile state of affairs is bound to produce consequent repercussions even in the academic world. The connection between current controversial issues and the department of political science, journalism, history, and speech is fairly obvious; that with drama seems, at the outset, more obscure. Nevertheless, the student of American drama is interested in determining whether or not politics have crept onto the stage.

He begins his inquiry under the almost pernicious influence of two prevailing beliefs. The first is that any playwright who would clutter up his dramatic attempts with the affairs of state would do so only to invite sudden and sure oblivion, for the result would be dry as dust—indubitably so. We go to the theatre, the dirge continues, to be entertained, and what could there be about politics what would be even slightly diverting? Perhaps so, admits the American drama student, but let's find out.

His appetite is whetted when he uncovers his first juicy dish, *Of Thee I Sing*, a political satire of 1932, by George Kaufman, Morris Ryskind, and Ira Gershwin, which not only had a phenomenal run on Broadway, but which was sufficiently popular to merit good road show business—an almost unheard of feat in this generation. Dry? Well, what do you think, judging from the following representative passages? The scene is Congress. The time is when it is engaged in its important litigation.

Senator from Massachusetts: Paul Revere's name has been given the affectionate tribute of a grateful people. But what of that gallant figure who is even more responsible? Gentlemen: what about Jenny, Paul Revere's horse? (Applause.) Surely, gentlemen, Jenny is entitled to the

protection of a governmental pension. A bill providing such a pension was introduced into this body in the year 1804, and came up for its first reading in 1852.

Throttlebottom: I wasn't here then.

Senator from Massachusetts: Gentlemen, in these hundred and fifty-five years Jenny has not been getting any younger. I ask you, gentlemen, what are we going to do about Jenny?

Throttlebottom: Well, that's unfinished business, if I ever heard it.

Senator Jones: May I point out to the Senator from Massachusetts that Jenny is dead.

Throttlebottom: She is? What do you think of that? Good old Jenny. When did she die?

Senator Jones: She died in 1805.

Throttlebottom: The Senate will rise for one minute in silent tribute to the departed horse from Massachusetts. (They rise: he bangs his gavel.) Well that finishes Jenny. Is there any other unfinished business?

Throttlebottom, in this play, is the Vice-president of the United States, in which capacity he is about as indispensable as the sixth finger on a glove would be. In the following conversation the guide does not know whom he is addressing:

Guide: Think of your knowing all that. Are you a Washingtonian?

Throttlebottom: Well, I've been here since March 4. I came down for the inauguration, but I lost my ticket.

Guide: You don't say? Well! First time you've been to the White House?

Throttlebottom: I didn't know people were allowed in.

Guide: You seem to know the vice-president pretty well. What kind of a fellow is he?

Throttlebottom: He's all right. He's a nice fellow when you get to know him.

Guide: What's the matter with him?

Throttlebottom: There's nothing the matter with him. Just vice-president.

Guide: Well, what does he do all the time?

Throttlebottom: He sits around in the parks, and feeds the pigeons, and takes walks, and goes to the movies. The other day he was going to join the library but he had to have two references, so he couldn't get in.

Humorous and scintillating lines characterize the entire political extravaganza, *Of Thee I Sing*, whose entertainment value was so unmistakable as to warrant its sequel a year later, *Let 'Em Eat Cake*. Another American dramatist who is "tops" among playwrights, produced *Both Your Houses* with a political theme that same year. Here again, the lines furnish the spectator with riotous amusement. Numerous other plays provide ample evidence of the fact that politics has been and is being used to advantage on the American stage, both in pieces whose whole warp and woof are woven about governmental officials and litigation, and in those in which such references are interpolated merely to heighten the amusement. A popular example of the latter is the Kaufman-Ferber favorite, *Dinner At Eight*, whose casual if not caustic comment about the White House was retained even by the movie producers, who admittedly have no qualms about slashing an original to make it "good box office." The following Beery-Harlow scene will be recalled by the cinema fans:

Packard: Washington. Don't you remember that? How would you like to be a Cabinet member's wife, mingling with all the other Cabinet members' wives, and senators' wives and ambassadors' wives and even the President's wife? What'd you think of that, huh?

Kitty: Nerts.

Packard: You don't know what you're talking about. There ain't a woman living wouldn't break her neck to get in with that bunch.

Kitty: Yeah? You don't drag me down to the graveyard. I've seen their pictures in the papers—those girlies. At lot of sour-faced frumps with last year's clothes on. Giving medals to Girl Scouts and pouring tea for a lot of D. A. R.'s and rolling Easter eggs on the White House lawn. A

At the University of Washington, the Division of Drama, under the direction of Glenn Hughes, has built up the finest American Drama Collection in any western university. Through motion picture films, typed copies, inter-library loans, photostatic reproductions, and special purchases, the already adequate bibliography is supplemented for the needs of the individual student's research. Professor Hughes and the editors of THE HIGH SCHOOL THESPIAN think this material is so fresh, so complete, and so close to our dramatic life today that the findings of the research students should be made available not only to the future scholars in the field but to the wider public of those who will be working in the theatre of tomorrow.

There is nothing new under the sun nor behind the footlights. Mrs. Hill in her thesis, *Politics in American Drama*, discovered that interest in all phases of political activity is as old as American drama itself. In some periods, the politician is more commanding, more kindly treated, more of a gentleman than in others. The pre-occupation with government, though, on the part of many modern playwrights is traditional rather than unusual. The native playwright never neglected the absurd, the serious, the important aspects of our political life. The antics of the modern candidate should establish the reason for the playwright's interest. No group of people may so absurdly conduct themselves without inviting dramatic comment.

—Dr. George Savage.



Cast for *DULCY*, staged under the direction of Miss Lillie M. Bauer at Washington Irving High School, Clarksburg, West Virginia. A production of Troupe No. 226.

lot of fun I'd have. You go live in Washington. I can have a good time right here.

Thus the student learns from these and numerous other examples, that politics may be incorporated into plays with entirely successful results—sometimes to instruct, or moralize, or propagandize, if you please,—true; but often to merely amuse, and almost never in such a way as to verify the dry as dust prognostication.

The second theory which confronts the inquirer, at the outset, is that although politics may be used in contemporary dramas (we are living in such strategic times—the political panorama just naturally lends itself to stage material—colorful figures, and all that sort of things!!! *ad infinitum*) the same could never be said of past decades, for the events of yesterday could never have been pertinent to the playwright. Again, the facts do not justify the assumption. As examination of several thousand plays covering a period of almost two-hundred years reveals the fact that there is not a period in which politics has not influenced the playwright, and that the list of dramatists who have incorporated governmental men and machinery into their works includes some of the most able writers of American drama. Numbered among this galaxy are Hugh Breckenridge, William Dunlap, John Brougham, Dion Boucicault, James Herne, Clyde Fitch, George Ade, Edward Sheldon, Elmer Rice, Bronson Howard, Eugene O'Neill, Sidney Howard, Maxwell Anderson, and George Kaufman. The fact that political events were dramatized and alluded to on the stage as early as 1714, in this country, and that they continue to be so treated provides the conviction that the tendency is not peculiar to our presumably strategic times.

For almost two-hundred years major political crises have echoed from the American stage. Some presidents, including Washington, Adams, Madison, Jackson, Van Buren, Lincoln, T. Roosevelt, Cool-

idge, Harding, Hoover, and F. Roosevelt have been referred to by name. Others are maligned or extolled at times by implication. As early as 1798, in his dramatic success, *The Politicians*, or *A State Of Things*, James Murdock permits his character, Mrs. Turbulent, to say most uncharitable things about George Washington. She berates him and vows that he deserves the curses of the country, that his talent has been much overrated, for he possesses none beyond that of being overseer to a Virginia plantation. She admits that he is an excellent judge of horses, and as such his capacity should be that of superintending a horse stable!

Thus the thread of political plots and allusions runs parallel with American history. In some cases the attempts are poor or mediocre, but in others they are incorporated into the works of the best playwrights. The student who sets out to learn whether or not politics has crept onto the American stage, concludes that it has done so—almost continuously and entertainingly, thus belying the prevailing opinions, and vindicating research.

Paths of Right Play Production

(Continued from page 7)

If two characters are standing together, place the actor upstage who has the important utterances so that we may get facial expression with it.

If you have a couple established and the focus shifts from the important place invent some reason for the character to rise and get into a centralized spot.

In a group entrance let the actor who is talking to the others bring up in the rear. It makes an awkward picture to crane one's neck while talking to people behind one. However, if two are walking in together let the upstage character talk and walk a little in advance of the other.

It is often wise to sit the central character, letting the others stand, or vice versa. I have seen interesting pictures

drawn where the leaders sat back to the audience on a bench where everybody else sat facing front. Where one important unit exists among unimportant ones grouping enters in, and grouping can be handled in a very interesting fashion.

Split numbers up into little triangles of threes and fives and remember balance in this. You would not put a group of ten on one side and two on the other unless the two were being importantly featured, and even then a clock or a high-boy must preserve balance.

I wish there were time to talk more of animate and inanimate balance, but therein lies a wealth of words, and one could go on indefinitely and never explain it as beautifully and clearly as does Stanislavsky in "My Life and Art".

SURROUNDING IN PICTURE

In addition to movement and placement during the first hours of setting the mold of the play there is an important factor which must be instilled into the actors' sensitivity. It is that of group surrounding.

From the first breath of the play's body we must pay intense attention to this. While central situation is being lived the characters around it must focus and focus creatively, psychologically, and intelligently on that central light.

How often do we see a tense dramatic scene, otherwise rather well acted, completely spoiled or let down by one of many whose only excuse for being on that stage is to help strengthen the drama of the scene.

It is most imperative to make a study of the value and psychology of the actor's mood or reaction in picture when he is not talking or moving in the scene. This does not mean that he cannot move or that he should stand like a mummy; it simply means he must serve that main scene with intelligence within the realm of his character type of mind and with every



DIGGING UP THE DIRT, staged by Thespians of Troupe No. 213 at Central High School, Red Wing, Minnesota. Directed by Miss Esther Hoyer.

creative atom he himself can contribute and originate towards it.

Think of *Berkeley Square* with Helen Pettigrew's serving and receptive pantomime while Peter Standish draws a verbal picture of the beauty and horror of future years. Her receiving and registering effect of all that he is saying is the great dramatic moment; not his, with all his wondrous thrilling phrases, and I think there are few finer in our modern drama.

Margalo Gilmore knew so well when not to move a finger, when to scarcely breathe, and how beautifully when to react through a sudden quick motion returning immediately to frozen receptivity. In the *Vagabond King* during the first act after Francois Villon has come in, there is a real feat of good group surrounding. These rough rollicking rogues of Paris's underworld stimulated by wine show themselves to be as mad as savages before the entrance of the hero, but of necessity we must key them down to point up his center.

A clever director will keep them vitally focusing in still but vivid pantomime during Francois' important moments, but will watch for opportunities to throw a ribald kiss or plant a blow when he rambles a bit, and will serve his bravado places with shouts, toasts, and rollicking.

This gives Francois every chance to hold his own yet does not change the psychological character color of our roisterers or make them look as if suddenly frozen into still life.

If you have a hopelessly expressionless body or face to cope with that seems to contradict or pull a scene down, place him back-to, and the audience will concentrate on the lead, but he will have much to do alone, because the other character is a renegade and should be thrown to the wolves.

The finest bit of study work which a serious young Thespian could take would be a play by August Strindberg where a jealous woman works a tirade on another, that other sitting and never answering in words; but it is the star who plays it. The play is called *The Stronger*.

This surrounding picture is progressive pantomime carried to its most subtle point because it can never stand still. It would then be static. The Drama must grow more intense as the scene progresses tak-

ing the server with it. He has only body and face for his tools.

This concentration can be beautifully strengthened but it needs to grow gradually. The instilling of it cannot be accomplished in two or three rehearsals and that is why we must start the very first night of rehearsal.

This mode of general shell business must be used with each act, say there are three. The actors come back with the lines of each act that you have set, learned, and go through words and business incorporating all the above details, with the director's eagle eye on the high lights and high spots.

He must continually remind them and from the very first. This fosters their consciousness of continuity.

THE RETURN

Your sixth rehearsal accomplished, you should be able to put the cast right through the play during the seventh meeting. True, the play is not smooth and polished yet, but the actors' knowledge of the play as a whole will be surprising, and it is this sensitivity to the pulses of that play which will quite often cause the director's heart to beat ecstatically when a bit of creative acting ability in one or two of your more delicately keyed students will shyly peep through, as early as that seventh rehearsal.

Now the fun begins with the first "return." We start with the first scene in the first act. In all probability it will seem too fast without any reality in it, and you may not be able to hear a word.

Directors always find the first scenes of the first act very stubborn and stiff. It is the first plunge into the sun and the actors are not quite oiled up, and often are slightly self-conscious. Hence, the tendency to rattle and recite.

Of course, this is all the more deadly because this is the exposition part of the play where the foundation of the plot must be carefully laid and with great pains.

The rate must be deliberate and explanatory, the actor must know what he is doing and must feel that he is intelligently getting the idea over to an audience to which the set, players, and story are all completely new.

There is so much to imbibe all at once

that naturally too quick rate or lack of mental plan will lose the thread.

This first scene must be gone over and over until it is definitely correct in key and rate.

Often through self-consciousness two young actors who open a play will gallop along on the same pitch of voice and in the same key. In fact, it is a tricky thing that may happen in subsequent scenes also, so let us concentrate on it for a bit.

No two people have exactly the same pitch or voice, and no two people talk at exactly the same rate. Now if we aren't working quite sincerely from a mental concept it is an infectious thing, and rate and pitch can be caught.

It all goes back to intelligent plan. Say a scene is a lively, bright one, an actor comes on whose job it is to set a new situation, perhaps a more serious one ultimately. If he catches pitch and rate of the people already there, there is no contrast, the scene is blurred and he is going to have a very difficult task in trying to reach the right tonal color on his important situation. Even if the scene turns out successfully in spite of a mistake of this kind there is still a deadly monotony and a chaotic confusion that people know is disturbing even when they can't define it.

After this has been said there is another pitfall to avoid by going too far in the other direction. It is what we call "crashing in on a mood." If there has been a touching emotional scene, and the play calls for a directly turnabout, boisterous, or gay entrance, great care must be made not to crash in with a pitch that is so far removed from that on stage that the audience gets a shock from it.

In *Berkeley Square* there is a beautiful scene which is followed by Tom Pettigrew's raucous, laughing entrance. He must go carefully at first and use his pantomime skillfully to carry him for a few seconds, and then can lead into his brightest pitch of vitality.

Neither can you severely leave a very gay scene and tune in with too much pathos or sentimentality. Like color we must shade into our next point of unfoldment taking care not to jump abruptly or to blur the scene.

Writing the High School Pageant (Continued from page 6)

not the fine art of living, as well as an aim of education?

Will we not do well to ponder over and act upon a further comment by Loreda Taft:

"I wish that every town and community of whatever size would lend itself now and then to this worthy and joyous undertaking of celebrating the distinguished past in living pictures. What an increase there would be in local pride and patriotism! What a cementing of social ties in this happy cooperation! Above all, what an appeal to the imagination of youth! Poetry and all national art is born of such endeavor and such vivid glimpses of the past."

Why not create our own art in the writing of these pictures too?

The Czechoslovakian Theatre of Today

(Continued from page 8)

long time before the plays of Victor Dyk, Stanislav Lom, General Rudolf Medek (author of *Colonel Svec*, a war play—the most sensational drama product in the history of Czechoslovakia), Otokar Fischer, Jiri Mahen, Edmond Konrad, William Werner, Jaroslav Hilbert, Arnost Dvorak, Jozef Gregor-Tajovsky, Ivan Stodola, or Olga Scheinpflugova (prominent for her activities as an actress, poetess, and dramatist and for her marriage in 1935 to Karel Capek), have all seen themselves in English.

In outlining post-war Czechoslovakian drama, one finds that it divides itself into six types of plays; namely, "Historical Sketches," of which there are two varieties: "Domestic Gleanings" and "Ancient Myths;" "War Echoes," of which there are also two varieties: "Anabasian Influences" (the trek of the Czechoslovakian Legions across Russia and Siberia), and "Local Reactions" (to the World War); "Social 'Animals,'" which divides into "Grotesques" and "Conversational Plays;" "Metaphysical Targets;" "Genre 'Paintings'" ; and the "Return of Poesy."

When I was an exchange fellow (1931-33) at the University of Prague, where my doctor's thesis was on Czechoslovakian drama, I practically lived at the numerous theatres in Prague, the "fairy-tale in ancient stone." At the time of my departure, Czechoslovakia was asking the Jews to establish their own National Theatre and thereby support their stage-artists who had been welcomed from Germany in their banishment, as were the Russians some years before. This would add to Prague's already numerous number of theatres for its population: two Czech National Theatres (where operas are also produced), two Czech Municipal Theatres, a Russian National Theatre, a German National Theatre, and many others of worthy note. There are also national theatres in other cities, such as the Moravian in Brno, the Silesian in Opava, two Slovakian in Bratislava and Kosice respectively, the Hungarian in Bratislava, and we hope soon, the Gypsy National Theatre in Uzhorod, Subcarpathian Russia (Ruthenia).

In drama research, as in traveling, one must go to the byways in order to know the whole story about a nation's theatre life. At one of the theatres in Prague, I was aware that I was hearing the lines of the play twice. The following day, Dr. Frank Tetauer, the dramaturgist of the Prague Vinohrady Municipal Theatre, was surprised that I had been surprised and proceeded to tell me that *all* prompters in Europe do the same; that is, recite the ENTIRE play along with the cast. The European prompter plays an unique role! And there is a very basic reason for his uniqueness particularly in small countries. For example, the Czechoslovakian



A moment of suspense in *THE HAUNTED HOUSE*, staged by Miss Esther Hoyer at Central High School, Red Wing, Minnesota. A production of Troupe No. 213.

dramatists consider themselves fortunate if their new plays run, off and on, for thirty performances. No legitimate play ever runs consecutively night after night. Thus, where the inhabitants of a country are limited in number, long "runs" do not exist.

Short repertory runs naturally render it necessary to have more premières. The Prague Czech National Theatre has to

produce at least thirty new plays each season in order to keep down the deficit which is met by the State under the supervision of the Ministry of Education and National Culture. More production make it imperative that each be rehearsed in less time. Each new play has approximately five rehearsals of about five hours each, and even these have not been "general" rehearsals (meaning "complete") as Karel Capek, who has also served in technical capacities, has pointed out.

During this brief period of the preparation of the play, it is utterly impossible for any actor to memorize his lines when he has to appear simultaneously in other productions of the repertory. This is where the European prompter steps in and plays an unique role in his little booth projecting up through the center of the apron. He reads the ENTIRE play during EVERY performance and each actor repeats after him. Often the prompter reads so loudly that the audience hears each word spoken twice as has been pointed out. Memorization comes in time, but even then, the prompter continues to read the entire play during every performance. He often also gives the performer his stage business simultaneously! There seems to be no other alternative as there is in English and America, where actors appear in but one play for a longer period and where lines are memorized shortly after the first rehearsal—not after the first performance!

It is therefore impossible for an actor to "live" his part as he listens to the prompter for his lines, cues, and business. Thus, as a collective art, the play often falls down and the playwright suffers most, for his drama is naturally judged by its premiere. Therefore, Czechoslovakian drama cannot be judged solely according to first-night success or failure. Its fate depends on the actors' abilities to adapt themselves to each of the several premieres assigned to them and to do the author as much justice as possible.

But, owing to the fact that the leading theatres in Prague have permanent repertory companies, Czechoslovakian dramatists have the advantage of knowing just who is to appear in their new plays.

The Frederick B. Ingram—Thespian

PLAYWRITING CONTEST

Here is your chance to find out whether you can write what the public wants. For the best one-act play submitted, in the opinion of the judges, by a member of The National Thespian Society between the ages of sixteen and twenty-two, Frederick B. Ingram Publications offer the following award:

1. A complete library set of 1 copy of each of Ingram's Printed Plays.
2. Publication of the winning manuscript, all expenses to be borne by Frederick B. Ingram Publications, the author to receive twenty-five per cent of all royalties received from its presentation.

Requirements

All entries must comply with the following requirements:

1. Manuscripts must be typewritten, double spaced, on only one side of the paper, with pages numbered.
2. Each contestant is limited to one manuscript.
3. The play must be in one act, the playing time being between twenty and thirty minutes.
4. Evidence of Thespian membership together with the age of the contestant must be submitted with each manuscript in the form of a letter from the Troupe sponsor.
5. The editorial staff of Frederick B. Ingram Publications shall act as judges and their opinion shall be final.
6. No rejected manuscript will be returned unless accompanied by a stamped self-addressed envelope.
7. All rights to the winning play are to be assigned and will be the property of Frederick B. Ingram Publications who are making this award.
8. Address all entries to Frederick B. Ingram Publications, Gansert Bldg., Rock Island, Illinois.

Contest closes June 1, 1937

Welcome, New Troupes

We extend a cordial welcome to the following high schools which have been awarded charter membership in The National Thespian Honor Dramatic Society since September 1, 1936:

Johnston, Ohio, Monroe High School. Sponsor, Miss M. Elizabeth Duckworth.
Park County, High School, Livingston, Montana. Sponsor, Miss Nelle Weston.
Mainland Sr. High School, Daytona Beach, Fla. Sponsor, Miss Louise Royal.
Grant Co. Rural High School, Ulysses, Kansas. Sponsor, Mrs. Kathleen H. Wheeler.
Independent District No. 1 High School, Preston, Idaho. Sponsor, Miss Florence C. Peterson.
Wayne Public High School, Wayne, Nebr. Sponsor, Miss Leone M. Westover.
Delavan, Illinois, Community High School. Sponsor, Miss Laura Springer.
Central City, Nebr., High School. Sponsor, Mr. F. L. Winship.
Garfield High School, Akron, Ohio. Sponsor, Mr. Alex Wilson.
Millersburg, Pa., High School. Sponsor, Miss Guladys Jones.
Lemmon, So. Dakota, High School. Sponsor, Miss Helen G. Movius.
Struthers, Ohio, High School. Sponsor, Miss Elizabeth M. Carson.
Gettysburg High School, Gettysburg, Pa. Sponsor, Miss Ruth A. McIlhenny.
Liberty, New York, High School. Sponsor, Miss Ethel R. Rice.
Ceredo Kenova High School, Kenova, W. Va. Sponsor, Mrs. Anagene P. Bartram.
Wetumpka, Alabama, High School. Sponsor, Miss Margaret Hogan.
Seabreeze High School, Daytona Beach, Fla. Sponsor, Miss Grace T. Safrriet.
Bloomington, Illinois, High School. Sponsor, Miss Rilda Betts.
Coatesville, Pa., High School. Sponsor, Mr. Earl F. Klippen.
Carbondale, Illinois, Community High School. Sponsor, Mr. Seth A. Fessenden.
Stow, Ohio, High School. Sponsor, Mrs. Helen Troesch.
Bloomsburg, Pa., High School. Sponsor, Mrs. Harriet Hartman Kline.
Doylestown, Ohio, High School. Sponsor, Miss Bernice M. Althaus.
Knoxville, Iowa, High School. Sponsor, Miss Alice Eikenberry.
Litchfield, Minn., High School. Sponsor, Mr. LaRue Jensen.
Whitehaven, Tenn., High School. Sponsor, Mr. Frank Ricketts.
Wyoming, Illinois, High School. Sponsor, Miss Margaret L. Meyn.
Central Union High School, El Centro, Calif. Sponsor, Mr. Joe M. Burcham.
Lakin, Kansas, Rural High School. Sponsor, Mr. Logan Brittan.

and thus are able to write for particular types and their special talents. This advantage accounts for much of the success which often accompanies even a hurried preparation. It helps the actors to "slip" into their roles much more quickly, and "whip" these many premieres into shape in less time. But since each actor is "branded" as to type, the individuality (for which the Moscow Art Theatre is famous) of the varied characters which he portrays, is naturally lessened to a great degree. However, a foreigner witnessing the production would never guess the conditions under which the performers have had to work, for, strange as it may seem, their work reaches great heights. The ability to adjust to hurried

preparations and the necessity of listening constantly to a prompter can become a matter of habit like anything else.

The foregoing explains why the writer could not take the matter of State Prizes, which are awarded annually to dramatists for (supposedly) outstanding plays, seriously. Research proved that they are, on many occasions, bestowed on sentimental rather than on meritorious bases. The intimacy of a small nation (always so appealing to Americans) makes it possible to thus reward its literary workers.

Three judges are chosen from among members of the theatrical world. Herein lies another of the chief weaknesses of State Prizes. One year, dramatist "A" is a judge and does not honor dramatist "B's" new play. The following season the circumstances are reversed, dramatist "B" is judging dramatist "A's" new drama, and the latter is also denied a prize by way of retaliation. (I often found the same to be true in connection with dramatic criticism as many of the dramatists are also dramatic critics.) Thus the vicious circle goes on with "politics" continually creeping in, for even though manuscripts are not signed when submitted, individual traits of writing reveal authorship in a small country where the *literati* are so well known because so limited in number.

Educational Values of a Play Festival

(Continued from page 9)

have one group of serious plays and another of all comedies. The boys and girls should be quite evenly distributed throughout the festival. Otherwise the audience may misunderstand the kind of institution presenting the event. Will it be possible to make quick changes in the scenery? The audience detests long waits. The players feel the same way about the matter. Should the program begin with a tragedy or a comedy? People do enjoy leaving happily. By and large, there is the consideration of royalty, and that must be paid. The authors and publishers are entitled to it.

This training in program organization places the responsibility upon the participants. This is as it should be. With this spirit the play festival can only be a success. The sincere director does not seek self-glory from the audience; but, rather he gets his reward through the new

BEST THESPIANS

Honor Roll

Thespians whose names are listed below have been awarded special recognition for their superior work, loyalty, promptness, and cooperation in the interest of high school dramatics. They have been selected as the most valuable Thespians of their troupes for the first semester of the present school year.

Miss Eleanor Mabry, Troupe No. 122, Newport News High School, Newport News, Va.

Mr. Charles Kelley, Troupe No. 19, Flemington (W. Va.) High School.

Miss Hilda Sweat, Troupe No. 147, Hillsborough High School, Tampa, Fla.

MAY-JUNE ISSUE

For the convenience of teachers and directors whose schools close late in May, our May-June issue will be published about fifteen days earlier. Copies will be mailed on May 15.

friendships he makes. A sculptor glows in admiration over his finished product which he has moulded. Even greater is the glorification of the instructor who has a part in shaping the lives of the on-coming generation. What greater goal can there be than to think deeply, to choose wisely, and to live happily?

What a joy to give vent to our inspirations! Now that we are back once more on a solid foundation (we hope it is so) there is the art of stagecraft to consider. The students make a study of scenery, costumes, lighting, make-up, acting, and directing. Designs are drawn, the scenery is constructed, and finally painted. When period costumes are required a thorough study of styles is made before the garments are sewn. Modern apparel is borrowed when possible. Lighting is a fascinating art in color harmony and a subconscious distiller in moods. Few boys resist handling the switches and testing the array of gelatines. Make-up! How alluring, yet, how disappointing. It looks so easy until one begins to apply the powders and paints. The girls soon realize the purpose of make-up is for stage exaggeration; and their own complexions, when allowed to be seen, are most becoming for every day occasions. Is there value in such experience? Acting, the interpretation of a character presented in company with other members of a cast, is an art indeed. Few succeed professionally, but many appreciate the effort. A well known author remarked, "Let there be more who wish to write, for they will make more readers". This likewise is true in the field of the theater. Each cast chooses a chairman who actually becomes the student director for the preliminary rehearsals. With a deeper understanding of directing comes a greater sympathy for the director and his problems.

Participants in a play festival work with each other's interests at heart. They realize one play poorly presented reflects upon the whole program. Therefore, they encourage their fellow members in every phase leading toward a successful production. This in turn develops good fellowship, and the spirit of team-work.

The festival idea gives a greater number of young people an opportunity to participate in dramatics who otherwise would never enjoy the experiences of a Thespian. It teaches the arts of the theater, and leads to its appreciation. Instead of focusing all endeavor on competition with its illusions and misunderstandings, the festival plan encourages self-improvement and whole-hearted co-operation, a true spirit of community citizenship.

PRACTICAL SUGGESTIONS FOR THE BUSY DIRECTOR

EDITED BY MARGARET L. MEYN

Material appearing in this department is selected with the hope that it proves helpful to the busy director of dramatics. The editor will welcome short contributions of a practical nature concerning problems of acting, staging, and directing.

"Do's and Don'ts" to Remember



MISS MEYN

THREE are many so-called "do's and don'ts" in the theatre world which the busy director finds extremely useful in her work. Space does not permit here the repetition of many of these, but there are some which are of particular importance to high school directors. The following rules are worthy of close study:

1. Don't kill the last word of a sentence by movement.
2. Follow a joke line by a brisk snappy action.
3. Break up speeches with business and movement as this finishes and helps to point a line.
4. When leaving the stage, avoid practice of turning around and looking at the audience as characterization is dropped.
5. Be careful that a student uses good breathing and does not become breathless after his lines.
6. No playing space should be wasted on the stage. Don't repeat action in the same place. Variety is needed.
7. Pause and effect in lines are two factors of importance creating atmosphere.
8. Make no attempt to have clock move on stage, as it is an accepted tradition that the "artist just creates an impression."
9. An arm chair is more workable than an ordinary chair, if you need one for stage business.
10. Do not show soles of shoes on the stage. In English comedy, an Englishman never pulls his trousers when he is sitting. A British lady never crosses her ankle. A gentleman never crosses his knees in the presence of a woman.
11. Watch action of students on the stage. In telephone conversations, be sure that telephones are handled so that business comes natural. Here the art of listening is important.
12. See your play from all angles of the house. Bring in persons with a fresh ear to observe your play.
13. Pick up tempo after a laugh line. Don't let actors lag. All of crossings are made in front. The servants and menials would never pass in front.
14. Give actor explanation for movement so that he has proper motivation.
15. First ten minutes of the play necessitates more effort in projection of the voice on the part of the actors. The audience needs time to adjust eyes to set.
16. Don't let actors peep out of curtain.
17. Don't leave make-up on after the play.
18. Avoid using new articles of clothing and furniture that have not been used in dress rehearsals.
19. Do not overdo focus. Be careful of letting actors give lines upstage. Reset for down stage to get idea over to audience.

"Do's and Don'ts" for Amateur Actors

The following paragraphs, taken from a short article submitted by Mrs. Leila Willis of House, New Mexico, are helpful to every high school actor who is really anxious to do his very best for the success of any play in which he may have a part. Mrs. Willis writes:

"How many of us have found it hard to be a 'good sport' all the time we are practicing for a play. When we practice over and over, we begin to get tired of it, it sounds silly, the other members of the cast disgust us, and probably we disgust them even more. In short, it is a very nerve-racking, tiresome, monotonous experience for us all. I wish to make a few suggestions here, which I hope may be helpful to high school actors.

"One of the most important things here, as in most situations, is to be a 'good sport.' This involves so many things. In the first place, don't let the 'green-eyed monster,' jealousy, get the best of you. Remember, we can't all be heroes and heroines, nor are there enough good parts to go around. Someone must be the maid, or the butler, or some other very minor character.

"Study your character as you learn your lines; forget yourself and 'be' the character of the part you are playing. Never for a minute forget and step out of your character while you are on the stage. But don't 'over-act' and appear affected and 'put on.' Strive for naturalness in the part you are playing. If it is a foolish part, act foolish. Try to overcome all self-consciousness and don't be afraid of appearing silly. Be self-confident, but not so self-confident that you do not learn your lines and actions thoroughly. And above everything, don't be conceited and get the idea that they couldn't get along without you.

"Dress your part thoroughly. Think about it far enough ahead that you can look the part as much as possible. If you are to be a country boy, let your hair grow for a while; don't get a fresh hair-cut just before the play. If you are a girl, don't wait until the last day to get a new permanent and go on the stage with your hair in tight little rings or kinks. A permanent should be at least two weeks old, and a wave looks better if done the day before, or at least in time to be dried and combed out.

"How hard it is for some of us to take criticism! We must remember that, in rehearsals, when the director criticizes it is for our own good and for the good of the play. Don't be over-sensitive and get your feelings hurt. Do not take it personally, but do your best to please the director in every way. He is the absolute 'boss' and what he says is the law, with no 'back talk.'

"During rehearsals is no time for flirtations and visits. While you are not on the stage, be back in the wings, studying your lines. When your time comes to go on the stage, be ready. Learn your lines as accurately as possible, especially the last ones which serve as cues for the following speakers. Improvising your lines is likely to confuse the other actors.

"You should be responsible for your own properties, especially the small things which you handle or carry or wear. Be on the lookout for things which may help the other actors.

"Always be on time for rehearsals. Think how much time you waste by being ten minutes late. If there are twelve characters in the cast and you waste ten minutes for each one, you have wasted one hour and twenty minutes all together. And time in rehearsing a play is too valuable to be wasted. If all the characters aren't there at the appointed time, begin without them. Someone else can read their lines.

"Attend to your own business and keep your hands off everything that does not concern you. The stage crew should not bother the actors, and the actors should keep off the stage when scenery is being shifted and should at all times treat the stage crew with respect."

MOVIES We Have Seen

SCREEN NEWS

* Poor—don't throw your money away.
** Average—if you don't have much, miss it.
*** Good—it is worth the admission fee.
**** Excellent—borrow money if necessary.

**** *Lloyds of London*. Freddie Bartholomew, Madeleine Carroll, and Tyrone Power combine their artistic talents to give us a delightful picture of the early history of the famous British insurance house after which the film is named. The story is somewhat fantastic, but it makes excellent entertainment. The story, which covers the years 1770 to 1805, introduces us to such historical figures as Lord Nelson, Benjamin Franklin, Samuel Johnson and his famed biographer, Boswell. You will like this costume picture, especially the fine acting by Freddie Bartholomew and later in the picture, by Tyrone Power who plays the title role. *Excellent for those juniors and seniors who find English history and literature somewhat undramatic.*

**** *Cloistered*. The daily life of a community of secluded nuns is presented in this film, which was produced with the approval of the Catholic authorities in Rome. The picture takes us behind the walls of the Convent of the Good Shepherd at Angers, France, where we are shown the activities of the nuns in their religious ceremonies, their work in attending to the convent gardens, and their moments of relaxation. This is a truly worth while film, highly educational, and intensely interesting. The mystery of convent life is made known to the world, a life devoted to duty, to personal sacrifices, and to God. The photography is a work of art.

** *The Last of Mrs. Cheyney*. This picture is a film version of the play by Frederick Lonsdale. Joan Crawford and her accomplice, William Powell, play the parts of crooks in this comedy-drama. A string of pearls which belong to Mrs. Ebley is the object they are after. Lord Dilling, taken by Robert Montgomery, catches Mrs. Cheyney (Joan Crawford) in the act of stealing the pearls. Mrs. Cheyney and her accomplice turn out to be shining lights when compared with the disreputable group of house guests who threaten to arrest them. It turns out that the crooks become the heroes. *A picture you can well afford to miss.*

*** *Maid of Salem*. This photoplay should serve as excellent background for reading Hawthorne's novels and short stories which have colonial New England for their setting. Claudette Colbert, Fred MacMurray, Louise Dresser, and Bonita Granville present with consummate dramatic artistry an episode of that madness which seized colonial New England and which reached its height in the Salem witchcraft trials. The story is not particularly unusual, but it serves the purpose of giving us a vivid picture of the extremes to which people will go when the forces of ignorance and prejudice unite. The trial scenes are very effective.

We Hope to See

Adventures of Marco Polo. A satire on the famed traveler, with Gary Cooper in the leading role.

* * *

Michael Strogoff. The American film version of the thrilling novel by Jules Verne.

* * *

I. Claudius. Charles Laughton plays the title role.

* * *

Danton. Another of those films in which the French Revolution furnishes the background.

The Ambling Thespian

by EARL W. BLANK

Thespian National Director and Director of Dramatics at California State Teachers College, California, Penn.



MR. BLANK

MR. O. E. SAMS certainly has my hearty endorsement of his excellent article, "The Plays We Want". I have directed many high school plays and Mr. Sams' article hits the nail on the head. I am very glad to see this expression of the desires of many high school directors in print.

* * *

Suggestion for Drama Director

Have you tried the Road Show idea or Lyceum idea? If you are located in a community which is surrounded by small communities which have little opportunity to see plays, taking a play which is easy to stage and with few characters to these communities is a real service. It allows you to make a small profit if the play is non-royalty or a small royalty and allows the community a chance to earn some money for its worthwhile ventures. A Lyceum could include a variety of numbers among which could be staged a one-act play. If one wanted to be purely philanthropic, the show or Lyceum could tour the C. C. C. Camps. The value to the cast in touring various localities, playing on different stages and meeting unknown situations is of so much value that the financial return is not necessary.

* * *

My Taboo List

For years I have listed certain words often mispronounced and have named this list the Taboo List. These commonly mispronounced words mar good speech and stamp one's speech as careless.

1. Jist (Just), 2. Fer (For), 3. Gonna (Going), 4. Ta (To), 5. Kin (Can), 6. Becuz (Because), 7. Agin (Again), 8. Git (Get), 9. Ketch (Catch), 10. Ben (Been), 11. Sech (Such), 12. Ya (You). The long U is also included in this list.

* * *

My Play Choice for This Issue

Three Cornered Moon by Gertude Tonkonogy—
Samuel French, New York—Royalty, \$25.00. 1 interior
—5 men, 4 women.

This is as good a play for the spring season as *Icebound* is for the winter. It has a liveliness and gayety and youth that give it a charm all its own. It is about young people and should make a very good senior class play. It is particularly fitting now that we can look back at

the depression and smile a bit. It is about the depression in a light vein.

* * *

Helen Hayes on Discipline

No doubt many of you have read the excellent editorial on stage discipline which Helen Hayes wrote in the American Magazine for August, 1936. If not, I feel it should be repeated here. I am sure that both Miss Hayes and the American Magazine would be happy to have this excellent advice passed on to high school actors who were unfortunate enough to miss it in the magazine. Here it is:

"Many people think of discipline as something imposed upon them by others. In its formal application this is, to a degree, true. But what we rarely realize is that true discipline does not spring from the desire of the powerful to straitjacket others or to bend them to their own wills.

"The Ten Commandments presented basic rules of conduct to the world, not to stifle men and women, but to guide them toward a happier and more fruitful life. The Commandments were not imposed merely for the sake of directing others. Originally, I am certain, they were created out of much knowledge and a profound love of human beings, as principles for self-guidance. Before they became a universal moral code they were the tenets of a superior mode of living for men great enough to abide by their own rules.

"The education of children, I know, requires special attention to the problem of discipline. Everything a child does can be called 'obeying rules'. Tell a child to do just as it pleases and, in many cases, the instruction will bewilder it. Some of our more modern mothers have discovered this to their own bewilderment. The most successful results are likely to come not from reiterated commands, but from good examples set by adults. During his impressionable years a child mimics what he sees around him. The observance of discipline by parents themselves is the surest guarantee of a good sense of discipline in the child. Occasionally a child will digress from the simple rules which determine its well-being, and then, no matter how unpleasant it is, some sort of pressure has to be applied.

"The relation of discipline to the theatre is a subject which interests me particularly. The notion that the theatre is a playground is unjustified, yet oddly persistent. Discipline is a major factor in success on the stage, and all the talent in the world cannot survive a lack of it in

the actor. There must be punctuality at rehearsals, rigorous attention to diet, exercise, and rest, a watchfulness against the temptation to pamper oneself, to accept flattery and believe it, to take the easy way out in preparing a role.

"By the easy way out I mean the altering of a line, or its omission, when one finds it too difficult to say. A little hard work frequently solves the problem. Vigor and austerity of purpose are needed for a good performance, and the renunciation of a few good times, the avoidance of some tempting indulgence, will not be too rigorous a sacrifice.

"In thinking of discipline, we must remember one last factor. Freedom ends, someone has written, at the point where it begins to encroach upon another person. This is true, but it is not true enough. I should say to all who seek a meaningful and active life that your freedom ends when it begins to harm you. Thus the question of discipline becomes primarily a matter of the observance of rules for the guidance of one's own life. As such, it assumes its highest form, and becomes self-discipline."

* * *

Some Items of Interest from the Sunday New York Times

In Brunswick, Maine, is an old college, Longfellow's Alma Mater. It is Bowdoin College. There are 550 students enrolled in the college and 120 of these students, almost one out of every five are active in dramatics of one type or another. I mention this to encourage those directors who have a difficult time interesting students in dramatics. Perhaps this news item will prove a good argument in convincing students that in some places dramatics is considered of great value.

In Troy, New York, is located Russell Sage College. Here all students are now required to take special courses to improve conversation. If this college considers the improvement of conversation so important as to require courses for its improvement is that not a convincing argument that one should study dramatics which certainly deals with the speaking voice and development of ease in meeting people. Both of these elements go to make up the greater part of the improvement of one's conversational ability.

* * *

My Book Choice for This Issue

The First, Second and Third Yearbooks of Short Plays—Published by Row, Peterson and Co., Evanston, Illinois. The First Yearbook is cheap at \$3.50. The Second and Third Yearbooks are cheap at their price of \$4.00 apiece.

When I realize how much use I have made of these anthologies of excellent non-royalty plays, how often I have recommended them and what a genuine solution they are to the royalty problem, it is high time I gave them due recognition in this column. They should be almost the first books in every director's library, if not the first.



Cast and stage set for a production of *IT NEVER RAINS*, staged by Troupe No. 200 at Charleston (West Virginia) High School. Directed by Mr. Lawrence W. Smith.

HERE AND THERE

A special activity of Troupe No. 129 of Seabreeze High School, Daytona Beach, Florida, is the weekly production of a radio play over the local broadcasting station. Thespian activities are under the direction of Miss Grace Safriet, director of dramatics.

* * *

"The Petrolini Troupe (No. 324) of The National Thespians" is the new name adopted by Thespians at Wyoming, Illinois, High School, sponsored by Miss Margaret L. Meyn. The troupe is named after the famous Italian actor, Petrolini, "man of a 100 faces", who died recently in Rome, Italy.

* * *

The Pirates of Penzance was given as the sixth annual opera, on February 8 and 9, by the Durfee Dramatic and Musical Organizations, at B.M.C. Durfee High School, Fall River, Mass. Miss Barbara Wellington sponsors troupe No. 254 at this school.

* * *

The Greasepainters of Tuscaloosa (Ala.) High School staged *Gammer Gurton's Needle*, on January 22, as one of the year's outstanding productions. Mr. Vincent Raines was in charge.

* * *

Eighteen students had parts in the production of the three-act comedy, *Rose of the East Side*, produced on January 19, at Chester, Illinois, High School. Miss Leona Burmeister, sponsor for Troupe No. 237, directed.

* * *

A surplus resulting from a production of the comedy-drama, *Only Sally Ann*, at Wetumpka (Ala.) High School, on February 5, enabled Thespians of Troupe No. 125 of this school to purchase an interior drop for the stage. Miss Margaret Hogan supervises dramatic and Thespian activities.

* * *

"My Thespians have surely been a great help to me this year. I often wonder where I would be if I could not depend upon them to direct the plays and to advise our stage managers when it is impossible for me to supervise the plays and the stage work." So writes Mrs. Helen Jo Goodwin, director of dramatics at Drumright, Oklahoma, High School.

* * *

More than thirty-five students were engaged in an impressive production of Lawrence Housman's play, *Victoria Regina*, staged by the Class of 1937 at McKinley High School, Canton, Ohio, on December 4 and 5. Twenty-two students were in the cast, while the others served on various play committees. The production was under the direction of Miss Iris Haverstack, director of dramatics and sponsor for Troupe No. 310.

Under the sponsorship of Troupe No. 48, the Junior class of Wayne (Nebr.) High School presented *The Call of the Banshee* on February 4. Miss Leone Westover directed the production. Verona Hahlbeck and Betty Wright served as student directors, while Bob Merchant was stage manager and Bethel Brown, property manager.

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Mrs. Clem M. Krider, our able sponsor for Troupe No. 198 at Grove High School, Paris, Tennessee, is now serving as the editor of *The Tennessee Speech Journal*. We wish Mrs. Krider the greatest success with her new position. Tennessee Troupes are urged to give Mrs. Krider their whole-hearted support.

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Byron B. Boyd's play, *They Cannot Return*, was entered by Wetumpka (Ala.) High School in the Annual One-Act Play Contest held at Auburn, Alabama, on March 12, 13. The play was directed by Miss Margaret Hogan.

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Troupe No. 243 of Greenwich, Connecticut, High School and the State Dramatic Association are jointly sponsoring the Connecticut Drama Day Contest this year. Miss Madge Vest, Thespian Regional Director for Connecticut, has charge of the contest, winners of which will participate in the New England Drama Day Contest.

Among Our Directors

Miss Elizabeth Crew is now in charge of dramatics and Thespian activities at Talladega, Alabama, High School. Miss Crew sponsors Troupe No. 284.

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Troupe No. 212 of North High School, Worcester, Mass., has a new sponsor in the person of Miss Margaret W. O'Brien.

* * *

Thespian activities for Troupe No. 182 at Lubec, Maine, High School are now under the sponsorship of Miss Margaret MacBride.

* * *

Mr. William C. Nelson is now in charge of Thespian activities at Peekskill, New York, Senior High School.

* * *

Miss Sadie M. Daker has replaced Mr. John M. Jolls as director of dramatics and Thespian troupe sponsor at Bridgeport, Pa., High School.

* * *

Mr. Milton J. Wiksell, Thespian sponsor at Norfolk, Nebraska, Senior High School, was recently appointed as one of the instructors for the third annual Dramatic Institute which will be held this coming summer at Louisiana State University under the direction of Dr. C. M. Wise.

The Stage Crew

By DANIEL DRAPER
Member of Troupe No. 27, Morgantown (W. Va.) High School

In the stage crew are two species, the masters of the guild who have endured the rite of Thespis and the apprentices who hope to endure it. The master-Thespians sit by and gently stroke their chins on the comparative merits of calsonine and whitewash. The apprentices scuttle here and there with pails and drippy brushes and hopefully smear their saponaceous muck on muslin flats and backdrops.

Their outward mien is humble; and none would guess the towering pride within; for what is drama with no stage; and what is a stage without its noble crew. The playwright merely wrote the play; the actors merely say the lines. They wield no drippy brushes; they cannot string tangles of wire to trip the unsuspecting, or switch on garish spots, or splotch an actor's face with red and green. Indeed the stage crew's heart swells with its corporate pride and its nerves tingle with electric self-importance.

It was dress rehearsal. The glare of white lights dazzled the eye. A rickety step-ladder supported a battered pair of shoes and discolored socks cut off by the proscenium. From above the socks came pounding and expletives. Nails, wires, tool chests, odd pieces of furniture, and an old red rug littered the stage. A boy in pants that once were white endeavored vainly to smear some stairs a dirty cream. Finally he gave up and poured the paint on. A figure swathed in wire tumbled across the floor. Suddenly all was blackness. Someone screamed, "That's it!" as a purplish light filtered across the stage. The heroine rushed in, tripped, and sprawled over a bucket of green paint, but after all actors don't belong on the stage. The stage is for the stage crew. Finally the play started. A tall thin man with a half-pasted mustache tried vainly to embrace his daughter as a flat tumbled between them, and in a breath the lights turned from pink to blue. Someone backstage yelled, "This is a sunset".

In spite of the fact one could not see the actor's face for the carmine on his nose and in spite of falling flats and greenish lights, the play went on. The crew was sure of its success; the actors merely hopeful. The director was in despair, and what the audience might think. What did that matter?

On the College Stage

The purpose of this department is to furnish high school directors and students with news regarding the most significant events occurring in dramatics among colleges and universities. Articles appearing below are published through the courtesy of *Alpha Psi Omega*, a national dramatic honorary collegiate fraternity, and *Delta Psi Omega*, a national honorary drama society for Junior Colleges.

Emerson College

The revival of Old English drama, along with the production of modern plays, is an important part of the training offered students in the Drama Department at Emerson College, Boston. In fact, the revivals have become a tradition at the College. Harking back to the days when "quality sat in the galleries and the groundlings stood in the pit," the senior class at Emerson, each year since 1910, has presented a noteworthy revival of some old comedy of manners or of humours. The contribution of this year's class, *Volpone*, was the twenty-seventh in a long line put on in unbroken succession.

Strangely, perhaps, the revival plays started as a class "stunt". Class "stunts" usually are of a more frivolous nature but the graduating class of 1910 felt that seniors should put on something more serious, yet something out of the ordinary. And so the tradition was established. So noteworthy have been the productions that teachers and students of the drama at nearby colleges have come to attend the revival plays and even the dramatic critics of Boston newspapers take notice of this annual dramatic event at Emerson.

The plays revived are listed here in the order they were presented by the classes from 1910 to 1936 inclusive: *The Marriage of Wit and Science*, *Every Man in His Humor*, by Jonson; *The Silent Woman*, by Jonson; *Alle Foole*, by

Chapman; *The Merry Wives of Windsor*, by Shakespeare; *The Knight of the Burning Pestle*, by Beaumont and Fletcher; *The Comedy of Errors*, by Shakespeare; *King Henry IV*. (Part 1), by Shakespeare; *The Silent Woman*, by Jonson; *The Knight of the Burning Pestle*, by Beaumont and Fletcher; *The Critic*, by Sheridan; *Ralph Roister Doister*, by Udall; *The Tempest*, by Shakespeare; *She Stoops to Conquer*, by Goldsmith; *Love's Labours Lost*, by Shakespeare; *Every Man in His Humor*, by Jonson; *The Silent Woman*, by Jonson; *Everyman*; *The Honorable Historie of Frier Bacon and Frier Bungay*, by Greene; *A Woman Killed With Kindness*, by Heywood; *Two Gentlemen of Verona*, by Shakespeare; *Cymbeline*, by Shakespeare; *The Man of Mode, or Sir Fopling Flutter*, by Etherage; *The Shoemaker's Holiday*, by Dekker; *A New Way to Pay Old Debts*, by Philip Massinger; *The Way of the World*, by William Congreve; and *Volpone*, by Ben Jonson.

The revival productions from 1910 to 1926 inclusive were directed by the late Walter Bradley Tripp, for years head of the Drama Department at Emerson. From 1927 to 1931 inclusive the director was Belford Forrest, Mr. Tripp's successor on the Emerson faculty, later director of the Columbia (S. C.) Stage Society. Mrs. Gertrude Binley Kay, present head of the department, has directed the revival plays for the last five years.

The revival plays have presented some problems in the matter of stage sets. In earlier years, they were put on with curtains, not much attention being paid to the set. In later years, however, since the technical side of the theater has been stressed in all dramatic productions, the plays have been staged in the Elizabethan style, often in a reproduction of an Elizabethan theater.

In several instances, the Emerson revival production was the first presentation of the play in this country. In one case at least, it was necessary to send to England for the script.

* * *

Arizona State Teachers College

Four major productions make up the present dramatic season for Arizona State Teacher College, Tempe, Arizona. These are *The Deveral Family or Charity Begins*, *No More Frontier*, *Julius Caesar*, and *The Bishop Misbehaves*, all of which are being staged under the direction of Prof. Beryl Simpson. *Poetry and Plaster* is one of the several one-act plays scheduled for the year.

An interesting dramatic feature of the present year is a series of evening entertainments, free of charge to students and towns-people, given by the Alpha Psi Omega chapter of this college. These programs include dramatic sketches, character portrayals, etc., each centering around the work of a particular author or building up a particular atmosphere.

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Lenoir Rhyne College

The dramatic season for Lenoir Rhyne College, Hickory, N. C., opened with a production of *The Black Flamingo*, given on November 6 under the direction of Mrs. Pearl Setzer Deal. *Icebound* and *Star of Spring* were scheduled early in the year to be taken on tour. Other major productions had not been chosen at the time of this writing.

The dramatic program for the year also includes the production of many one-act and original plays, the staging of the



An impressive scene from Goldsmith's comedy, *SHE STOOPS TO CONQUER* as staged by Miss Anna Louise Barney at Chico, (California) State College.

pageant, *The Romance of the Luther Bible* (given on November 1), several pageants including a May Day Pageant a play contest, a play festival, trips to Little Theatre productions, trips to Chapel Hill, and participation in the State Dramatic Contest. Lenoir Rhyne College offers a course in Playwriting. More than fifty students belong to the Playmakers Club, the college dramatic organization.

* * *

Eveleth Junior College

The Late Christopher Bean, *The Cradle Song*, *The York Nativity*, and *Wind In The South* are the four major plays scheduled for the present season at Eveleth (Minn.) Junior College. Several one-acts, among them *The Wonder Hat*, *The Short Cut*, *Whom See Ye*, and *Thursday Evening* are also being staged this year under the direction of Miss Maurine Morgan, director of dramatics.

If arrangements can be made, several scenes from long plays, or one-act plays, will be broadcast before the year closes. Present plans also call for a one-act play production festival, an "original" contest, a poetry festival, and a tour of neighboring communities. A course in Stage Technique is offered at this college.

* * *

Albright College

An extremely interesting schedule of major plays made up the dramatic program for this year at Albright College, Reading, Pennsylvania. The program called for the production of a Shakespearean play (either *Macbeth* or *Henry IV*), one contemporary play (not definitely decided), three Morality Plays, and a Greek play. These productions were all under the direction of Prof. Robert L. Work. The program of one-act plays includes *Aria da Capo*, *Springtime for Henry*, *Lima Beans*, and *Riders to the Sea*.

The annual production of Greek plays at this college constitutes an outstanding feature of the school year. The annual dramatic banquet and play contests are held in the spring.

* * *

Los Angeles Junior College

Seven performances of Ibsen's family drama, *Ghosts*, were given early in November by the Drama Department of Los Angeles (Calif.). The play was staged in the Little Theatre, by Jerry Blunt, and directed by Ernest Sarracino. This was followed with a special production of *The Wind and the Rain*, staged by Harold Turney in the College Theatre, on November 19, 20, 21. The play was under the direction of William Furman.

The famous European satiric farce, *The Inspector General*, was staged in the Little Theatre on December 3 and 4, under the direction of James Boles. This refreshing comedy was played in costumes and in the settings of Russia of 1830.

J. B. Priestley's play, *Laburnum Grove*, was staged by Mr. Jerry Blunt on February 11, 12, and the entire week begin-



Scene from the play, *SINBAD AND THE TWINS*, staged by Prof. L. A. Wallman at Fairmont (W. Va.) State College. Set designed by Charles Vance, Northwestern University.

ning Monday, February 15. This was followed with a production of the character drama, *Milestones*, staged for the entire week beginning on Monday, March 1. Maxwell Anderson's *Winter's Eve* was also given for an entire week, beginning on Monday, March 15.

The first Pacific Coast production of the new comedy, *Spring Dance*, by Philip Barry, will be presented on Monday, April 5. Performances will be given for an entire week. Sheridan's *The Rivals* will be staged during the week of April 26. This play will also be given on April 22, 23. The 120th production of this college will be an unusual double-feature program consisting of a Verse Choir and two one-act plays which will be presented for one week, beginning on Monday, May 24. The season will close with the production of the poetic tragedy, *Electra*, to be staged for one week, beginning with Monday, June 7. A special associated student play will be given for one week, beginning with May 10. John Drinkwater's *Bird in Hand* will be staged for this purpose. General admission for all these performances is twenty-five cents.

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Stetson University

Twelve major dramatic productions constitute the Little Theatre Play Schedule for 1936-37 at Stetson University,

Deland, Florida.

The first play of this season, and the two hundred and twentieth production for the University, was Melford's farce, *Kleptomania*, staged under the direction of Prof. Willie Dee Willian and Prof. Irving C. Stover on October 15, 16. Four short plays were presented by the Work Shop Theatre on October 24. Rostand's heroic comedy, *Cyrano de Bergerac*, was given as the third production of the season on November 12, 13. The drama, *The Servant in the House*, was produced on December 11, 12, and followed on December 17 with the production of Christmas plays given by the School of Music and The Players, university dramatic organization.

The Work Shop Theatre presented another program of four short plays on January 16. This was followed on February 12, 13 with a production of Milne's play, *The Dover Road*, given with a cast of Theta Alpha Phi members. Martin Flavin's tragic play, *Children of the Moon*, was presented on March 12, 13, and, on March 30, the Work Shop Theatre follows with another program of four short plays.

Ladies of the Jury, by Fred Ballard, will be produced on April 16, 17. A comic opera to be given by the School of Music and The Players is scheduled for May 7 and 8.



A dramatic scene from Prof. John Laurence Seymour's production of *DISTANT DRUMS*, staged at Sacramento (Calif.) Junior College.

Walter Huston Interviewed by High School Student

EDITOR'S NOTE—The author of this article is Louis Wacker, a senior at Warren Central High School, Indianapolis, Indiana. Louis is eighteen years of age and has a hobby of interviewing outstanding persons. His teacher, Miss Ruth Marie Price, reports that he is as active in dramatics as he is in journalism.

"Come back again in about two years and read some more lines for me" were the first words the amateur journalist heard from Walter Huston on entering the famous actor's dressing room at the English Theater in Indianapolis where he was appearing in Sinclair Lewis' play, *Dodsworth*. This invitation was not for the amateur journalist, but for a young girl with aspirations for the stage, who was there ahead of us, asking Mr. Huston's advice.

The star of *Dodsworth* greeted us warmly but proceeded with the young lady, giving us a chance for a look around.

The room was small and nothing like the dressing rooms one sees featured in the movies. It was only about twelve feet square with the walls painted a dull gray. On the floor was a worn green carpet. One wall was covered with the clothes which Mr. Huston wore for his portrayal of Sam Dodsworth. On another wall was a large, full-length mirror and the actor's trunk. The third wall was devoid of any objects except an ironing stand on which the valet was pressing a pair of trousers. The dressing table, together with the traditional mirror and row of lights, occupied the fourth wall and it was here that Mr. Huston sat during the interview.

Having finished advising the young lady, he turned his attention to us, passing off our first question, "Where were you born?" glibly with a gesture of his hand, "Toronto, in 1884."

Walter Huston made his initial appearance before the footlights when he was 16 years old in a Toronto amateur theatrical. He had spent two months in a dramatic school in Toronto prior to going on the stage.

Huston made his first movie, *Gentlemen of the Press*, in 1929 and has made about thirty movies since.

Mr. Huston stated that he had played the role of Dodsworth approximately seven hundred and fifty times. The play ran forty-two weeks on Broadway and enjoyed a three months' engagement in Chicago.

When asked what role he liked the best of all that he had played, he emphatically answered, "*Dodsworth*."

Huston's advice to people who think they have dramatic ability is: "Find out definitely if there is any dramatic ability, then develop it." Mr. Huston explained that the dramatic field was crowded and there was no room for anyone who has no ability.

"The movies have ruined the cheap stage but not the good stage," replied Huston when asked if he thought the movies had ruined the legitimate stage.

Mr. Huston says the stage has a "fine" future.

About the middle of last May, Mr. Huston went to Hollywood and made a movie of *Dodsworth* for Metro-Goldwyn-Mayer.

When asked what he did in his spare time, Mr. Huston explained that he didn't have much spare time but when he was on vacations, he liked to play golf and tennis.

ON THE HIGH SCHOOL STAGE

Thousand People See Production of *Remember the Day* at Knoxville (Tenn.) High School

Almost a thousand people saw the Junior Class production of the already famous play, *Remember the Day*, staged in December at Knoxville (Tenn.) High School, under the direction of Mr. O. E. Sams, Thespian sponsor and Regional Director for Tennessee. As a result of this splendid success, sixteen students were added to Troupe No. 283 at a joint Thespian initiation-banquet held in December. This made a total of thirty-two active Thespians for this troupe which has been very active from the day school opened in September.

The new farce recently published by Row, Peterson and Company, *The Cuckoo's Nest*, was staged as a mid-year Senior Class play. As a result of this play, destined to become very popular, five more students qualified for Troupe membership.

During this spring three full-length plays will be presented, one by the Masquer's Club, one by the spring senior class, and the other by the Thespians themselves. The last-mentioned production will be entirely in the hands of the Thespians. They will do the advertising, designing, and, most important of all, the directing.

This fall, the Thespians, under the very efficient leadership of Miss Thelma McGhee, the student president, did some excellent work. Every three weeks they met at the homes of different members, at which times various interesting programs and entertainments were presented. The project for this fall was to sponsor a one-act play contest for the junior high schools of the city. Three of these schools entered the contest, which was held on Saturday afternoon, Dec. 12.

To take care of the expenses of the contest, two one-act plays, *Not Quite Such A Goose* and *Marrying Belinda*, were prepared. These, together with some music numbers, were taken to various country grammar schools where Thespians shared in the door receipts. At the present writing five scheduled "road show" performances are in preparation.

At some time during this spring Thespians will sponsor, as they did last year, an intra-mural one-act play contest. Last year a great deal of interest was aroused when this contest was held. During the spring Thespians also plan to enter several one-act play contests, one of which, of course, will be the state contest.

Students Enjoy Active Dramatic Season at Picher (Okla.) High School

Picher High School's Dramatic Club, Troupe No. 262, fostered and encouraged the organization of a similar club last year in the Junior High School. This club has been called the Marionettes, and has been jointly responsible in a very nice way in putting over the several interesting and valuable projects accomplished during the year. The combined Junior and Senior High clubs purchased heavy window shades which are portable and so are used in a multitude of ways by the entire school. The black cyclorama was completed, and a frame with pulleys was added to the stage equipment. Perhaps the most outstanding thing, however, was the construction of a new stage, complete in every detail—furniture, cyclorama, curtains and piano—in the regular dramatics room to be used by all of the speech and dramatics classes this year.

During the past year the Dramatic club itself met only on Wednesdays with the real study being given over to the small regular class which met daily. However, this year's work was handled differently. The entire club met daily. Chorus and tone work was given on Wednesdays and Thursdays; diction and prose readings, on Mondays and Tuesdays; assembly work, on Friday. Special committee work in lighting, make-up and instruction on dramatic readings were drilled at the regular Club period.

The assembly programs were handled almost entirely by the Dramatic club. These programs included the customary Freshman initiation; all pep programs such as *Professor Athleticus's Waxworks Museum*, *Mother Goose* and *A Modern Operation*; two clever skits—*Who's Crazy?* and *What Street*; three effective comedies—*Entertaining at Tea*, *Waiting* and *Double-Crossed*; and one very entertaining and profitable amateur program which included talent from every department in the school but especially stressed unique impersonations, dramatic readings, dialogs and humorous skits.

At the district meet last spring, Picher entered the one-act play contest for the first time and had the good fortune to win first place in the district. The play, a Chinese tragedy, also won first in lighting effect and make-up. The boy who won first in individual characterization in the leading role also placed second in dramatic reading with his interpretation of *The Great Temptation*. Mary Ellen Taylor, who went to the finals last year, placed third



Cast for Miss Elizabeth Shepherd's production of *THE GOOSE HANGS HIGH* at Liberty Memorial High School, Lawrence, Kansas.



A dramatic episode in *SMILIN' THROUGH* as staged by Miss Elaine Abbott at Washington-Gardner High School, Albion, Mich.

in dramatic reading with *The Little King Finds Peace*.

Two major productions were given. The first, *The Nativity*, which has come to be the annual Christmas number, was repeated with more lighting, larger cast, and more professional flavor. The second major work was the One-Act series: a fantasy by the Junior High Club; a comedy, *Hot Biscuits*, and a Chinese tragedy by the Thespian troupe.

The social function of the year was the inauguration of an annual banquet. Masks, stunts, silhouette screens, costumes—all carried out the theme of the theatre. Graduate Thespians were honored guests for the evening.

Pawtucket (R. I.) Senior High School Wins First Place in New England Drama Contest

The Old Lady Shows Her Medals, under the direction of Miss Flora Curtis of Pawtucket (R. I.) Senior High School, took first honors in the New England Drama Days, an event sponsored on May 22 and 23 of last year at Manchester, New Hampshire. Entries for this contest are selected from winners in the contests held in several New England states early in the spring. Twelve schools were represented this year.

Second honors were awarded to the play, *The Twelve Pound Look*, given by Greenwich (Conn.) High School, under the direction of Miss Madge Vest. Miss Vest sponsors Troupe No. 243 at Greenwich High School. Cambridge (Mass.) High and Latin School was awarded third place for its production of Act 3 from the well known play, *Disraeli*, under the direction of Miss Harriet Johnson.

The following schools were also represented: Manchester (N. H.) West High School, with the play, *Wild Hobby Horses*, directed by Miss Florence R. Kean; Nashua (N. H.) High School, with the play, *A Wedding*, coached by Miss Elizabeth Cornell; The Masquers of the James T. Lockwood High School of Warwick, R. I., with the entry, *The Romancers*, under the supervision of Mr. Eldon D. Wedlock; Leland and Gray Seminary of Townsend, Vermont, with the play, *Oliver Twist*, under the direction of Mr. Vernon C. Pinkham; Essex Junction (Vt.) High School, with the play, *A Message From Khufu*, coached by Mr. J. C. Hylan and Miss Dorothy Reynolds; Madison (Me.) High School, with the entry, *The Monkey's Paw*, directed by Miss Leah M. Brown; South Portland (Me.) High School, with the play, *Torches*, under the supervision of Miss Leota Witmer; B. M. C. Durfee High School of Fall River, Mass., with

Act 1 from *Cradle Song*, directed by Miss Barbara Wellington, sponsor for Troupe No. 254 of The National Thespians, and The Maskers of Manchester (N. H.) Central High School, with the one-act play, *Suicide*, coached by Miss Marion Sawyer.

The three judges for the contest were: Miss Helen Appleton, Dean of Leland Powers School, Boston, Mass.; Miss Katherine Ewing, of Vassar Experimental Theatre, Vassar College, Poughkeepsie, New York; and Mr. Dean M. Fuller, Massachusetts Institute of Technology, Boston, Mass.

Thespian Society Sponsors Ohio State-Wide One-Act Play Contests

Over five hundred high schools in Ohio were invited early in January to participate in five regional one-act play contests which are being held in Ohio this spring. These contests, which are sponsored by The National Thespians, are held for the purpose of creating an active and intelligent interest in dramatics among the boys and girls of our secondary schools.

The first annual regional contest for the high schools of southeastern Ohio was held at Ohio University, Athens, on Friday and Saturday, March 19 and 20. Contestants and teachers were the guests of the Department of Dramatics, with Dr. Robert G. Dawes in

Attention, Non-Member Schools

We are happy to devote these pages to news concerning high school dramatics. We also welcome news submitted by schools not affiliated with the Thespians. News regarding your present play productions, your dramatic classes, club projects, drama contest, festivals, is very appropriate.

See that your contributions are short and to the point, and typed double space on 8½ x 11 paper. Please include a self-addressed envelope. Write the Editor for permission to submit cuts and photographs.

charge. High schools located in the following counties competed in this event: Coshocton, Harrison, Muskingum, Guernsey, Belmont, Perry, Morgan, Noble, Monroe, Washington, Athens, Hocking, Vinton, Meigs, Jackson, Gallia, and Lawrence.

High schools in northeastern Ohio will have their second annual one-act play contest at Kent State University, Kent, on Friday and Saturday, April 9 and 10, as the guests of the Drama Department, with Prof. G. Harry Wright in charge. This event is open to schools in the following counties: Ashtabula, Lake, Geauga, Cuyahoga, Lorain, Medina, Summit, Portage, Trumbull, Mahoning, Stark, Columbiana, Ashland, Wayne, Holmes, Carroll, Tuscarawas, Harrison, and Jefferson. Entries will be accepted until April 1.

The central Ohio one-act play contest will be held at Denison University, Granville, on Friday and Saturday, April 16 and 17. Entries will be accepted until April 1. High schools located in the following counties will be the guests of the Department of Speech and Dramatics, with Prof. Richard Woellhaf in charge: Mercer, Auglaize, Hardin, Marion, Richland, Darke, Shelby, Logan, Union, Morrow, Delaware, Licking, Champaign, Miami, Clark, Madison, Franklin, and Fairfield.

For the high schools of northwestern Ohio, the regional contest will be held at Heidelberg College, Tiffin, on Friday and Saturday, April 9 and 10. Entries will be accepted until April 1. The Department of Drama of this college, with Prof. John Dennis Weller in charge, will be host to the contestants. Schools located in the following counties may participate: Williams, Gulton, Lucas, Ottawa, Erie, Huron, Sandusky, Wood, Henry, Defiance, Paulding, Putnam, Hancock, Seneca, Crawford, Wyandot, Allen, and Van Wert.

The southwestern Ohio one-act play contest was held at Antioch College, Yellow Springs, on Saturday, March 20. Prof. Paul F. Treichler of the Department of Drama had immediate charge of this event. The contest was open to schools of the following counties: Darke, Preble, Montgomery, Greene, Fayette, Pickaway, Ross, Clinton, Warren, Butler, Hamilton, Clermont, Highland, Pike, Scioto, Adams, and Brown.

Only one-act plays which require not more than one set of stage scenery are being entered in these contests. The use of elaborate scenery is strictly prohibited. The Thespian Society is providing a critic judge for each event. Plays are being judged as follows: Choice of play, 20%; Casting, 30%; Acting 50%. Winners of first, second, and third places are being selected in each contest. The judge also announces the names of six contestants who

constitute an All-Regional Cast. Although twelve entries are preferred for each event, accommodations are being made for as many as fifteen schools. These contests are open to all public and private high schools and academies in Ohio.

Steps are now being taken to hold a state final one-act play contest late in April or early in May, at some leading state educational institution. If this event is held, schools winning first and second places in the five regional contests will be invited to compete for state honors.

The National Thespian Society has the following Ohio high schools on its charter roll: Western Hills (Cincinnati) High School, Bellevue, Bremen, Kenmore (Akron) High School, Bellefontaine, Chillicothe, Bluffton, Central (Bellevue) High School, Ashtabula, Fairview (Dayton) High School, Willoughby, Ravenna, Lancaster, Woodward (Toledo) High School, DeVilbiss (Toledo) High School, Canton, Lima, Doylestown, Struthers, Stow, and Johnstown.

All letters of inquiry regarding these contests should be addressed to Ernest Bavelly, national secretary-treasurer, The National Thespians, Box 33, Campus Station, Cincinnati, Ohio.

Students Study Contemporary Actors at Florence (Colo.) High School

In view of the fact that a study of make-up is made while students are members of the Mask and Wig dramatic club at Florence, Colorado, High School, members of Troupe No. 28, under the sponsorship of Miss Augusta J. Kimpton, are devoting their Thespian meetings to a study of well-known contemporary producers and actors, and have been making special use of the series of articles now appearing in *Theater Arts Magazine* entitled "The Actor Attacks His Part."

Also, as a means of developing versatility in ability to interpret character, students are called upon to enact short scenes from a wide variety of plays, allowing each Thespian a chance to interpret several types of characters. Early in the year, Thespians read *Hamlet* as a class assignment and followed it with much interest in the New York productions of *Hamlet* given this season. Good use was made of this classic, with a number of students trying their talent as interpreters of Hamlet, Polonius, the King, the Queen, and the grave-diggers.

An evening of three one-act plays was given on November 13. This consisted of *Pierrette's Heart*, *Dead Men Can't Hurt You*, and *The Crimson Cocoanut*, all staged under Miss Kimpton's direction. A number of students assisted on several production committees for this program. Earlier in the season, members of Troupe 28 presented a special program at an open troupe meeting held in the school auditorium. Over two hundred guests, including teachers and school officials, attended the meeting, which included several talks on dramatics given by students, as well as readings, skits, and the presentation of a one-act play, *Confetti*. Miss Kimpton also addressed the meeting. This program was based upon the suggested programs received from the National Thespian headquarters.

Late in December, the fourth annual inter-



Scenes from three one-act plays staged in the First Annual Inter-Class Play Contest at Eddystone, Penna., High School. Directed by Miss F. G. Dolbow.

class one-act play contest was held at Florence High School. All plays were directed by Thespians, who were not permitted to take part in the productions, thereby giving less experienced students an opportunity to participate in the school's dramatic program.

Three major plays have been scheduled for this semester. Thespians will present *Mignonette*, while *The Eyes of Tlaloc* will be staged as the Senior Class Play. The Junior Class play will be announced later.

Assembly Play, Responsibility for Thespians at Hillsborough High School, Tampa, Fla.

By MISS THELMA E. JONES,
Sponsor, Troupe No. 147

The heaviest responsibility of the Thespians of our troupe is seeing that a one-act play is creditably presented in the school assembly every other week. We are given one school period each day, which means not more than

nine hours for rehearsal and making other preparations. Therefore, it is necessary to spend much time after school hours to meet this requirement.

We have given the following ones during the last three semesters: **Comedies:** *Wisdom Teeth*, *The Ghost Story*, *The Unseen*, *The Medicine Show*, *Young America*, *Yashmak*, *The Meticulous Customer*, *Modesty*, *The Dummy*, *Two Crooks and a Lady*, *The Pot Boiler*, *Not Quite Such a Goose*, *A Lady of Pain*, *Jack and Jill and a Friend*, *Playing With Fire*, *The Eve in Evelyn*, *Where But in America*, *The Playgoers*. **Fantasies:** *Figureheads*, *A Maker of Dreams*, *Mannikin and Minnikin*, *A Night at an Inn*. **Tragedies:** *Peggy*, *The Game of Chess*, and *The Forfeite*. **Puppet and Marionette shows:** *Rumpelstiltskin*, *Rip Van Winkle*, and *Punch and Judy*. The three-acts which we have done are: *The Birds' Christmas Carol*, *Growing Pains*, *The Patsy*, *Three-Cornered Moon*, and *She Takes the Count* (a farce in two acts).

As there are more than two thousand students in our school, and our auditorium seats only eleven hundred and sixty-five, we have to give two performances of every assembly play. This is splendid experience for the actors for they have a chance to improve their interpretations, correct mistakes, guard against a "let-down" if the first performance is a success, and get the "feel" of two audiences.

We created quite a treasury at the end of last year by assisting the men of our school faculty with their annual program. Mr. Robert Hutchings, a member of our History Department, is quite a playwright and for two years he has written a melodrama in one act for the men to put on. They play all the parts, charge a small admission, and pack the auditorium. Mr. Hutchings also wrote a two-act farce, called *She Takes the Count*, for the Thespians to present, and the men divided the receipts with us. Our part, a third, was fifty-six dollars. We presented one of Mr. Hutchings' one-act comedies in assembly last year and he has another one waiting for us this semester.

Our troupe has furnished entertainment for other clubs and organizations in Tampa from time to time. We did three one-acts for the Tampa Little Theater for one of their regular evening programs. At another time, we gave a one-act for them on the same program with a one-act given by Plant High School Troupe. We presented the same play for the Thalians, a Tampa opera company, on the same program with their presentation of a comedy in song. We have given other plays at churches, other schools, and the Tampa Tourist Club. Usually, once a semester, Plant and Hillsborough High Schools exchange one-act plays for assembly. Last year, we put on a three one-act play program for one of the junior high schools, afternoon and evening performances, instead of their regular class play.

The Thespians of Hillsborough were honored by being asked by the City Recreation Board to take the leading roles in the annual city-wide Christmas pageant. The pageant this year was built around Kate Douglas Wiggin's *Birds' Christmas Carol*. It played to a capacity crowd in the huge city auditorium and was said to top all other pageants.

Our puppet shows have been given with



Resistance to gun play in *THE YANKEE KING*, produced by members of the Dramatic Club and Thespian Troupe No. 1 at Natrona County High School, Casper, Wyoming. Directed by Miss Beulah Bayless.

puppets, Marionettes, and stages constructed by the advanced art classes under the direction of the art teacher, Miss Margaret Stewart.

We have also presented in assembly two plays studied by our sophomore literature classes—*Sham* and *Enter the Hero*—and two original plays written by students in the advanced senior composition class. This ties up our activities with two other departments of the school.

Varied Activities Comprise Present Season for Students at New Kensington (Pa.) High School

Thespians at New Kensington, Pennsylvania, High School opened the present dramatic season early in October when the Troupe selected a group of twenty-six students to make up the membership of the regular Dramatic Club from over two hundred aspirants. The majority of those selected will have become members of Troupe No. 14 by the end of this year.

At a second meeting held in October, Thespians began their dramatic season properly with the presentation of two plays before a large group of enthusiastic club members and friends. *Sauce for the Goslings* brought forth much laughter yet taught a moral, the value of better speech. *Bargains* starred Freda Sakulsky and Genevieve Woznicki. At a third meeting held in October, the club devoted part of the time to a discussion of make-up. The discussion was led by Miss Ada Mae Fiscus, troupe sponsor and director of dramatics.

A highly dramatic reading of the play, *The Valiant*, was given by Mrs. H. B. Weaver at the Troupe's meeting held in November. Mrs. Weaver was captivating in her various roles, making each an individual character creation with the spirit of tragedy evident throughout the play. Noah Beilharz entertained Thespians and others at the twelfth annual banquet of the Board of Activities on November 24. (On December 18, Thespians gave an assembly program, with Robert McVey as master of ceremonies. Students at the Duff-Iron City Business College in Pittsburgh were entertained by Troupe 14 on December 15.) On December 8, seventeen students under the auspices of Troupe 14 journeyed to Vandergrift High School to complete an exchange of chapel programs.

The Nut Farm, a three-act comedy by J. C. Brownell, was produced in February as one of the major productions given by Thespians during the school year. A number of students were candidates for the nine parts found in the play. The Troupe's activities for the first semester closed with the presentation of two one-act plays, *Elmer*, and *The Christmas Party*,

in which several members of the dramatic club had parts. Other activities and play productions scheduled for the present semester will be discussed in a later report.

Professor from Carnegie Institute to Judge West Virginia Thespian Play Contest

Prof. Chester Wallace, a nationally known authority in the field of dramatics and a member of the staff of the Drama Department of Carnegie Institute of Technology, Pittsburgh, Pa., has been chosen as the official critic judge for the seventh annual one-act play contest for

high schools affiliated with the National Thespian Society in West Virginia, which will be held at Fairmont, West Virginia, State Teachers College, on Friday and Saturday, April 23, 24. Prof. Wallace has judged a number of contests in the eastern part of the country and for several years was head of the Drama Department at Carnegie Institute.

The contest, which is held for the purpose of developing a spirit of active and intelligent interest in dramatics among the boys and girls of our secondary schools, will be held this year under the immediate management of the Alpha cast of Alpha Psi Omega, dramatic fraternity, of the college. L. A. Wallman, director of dramatics, will supervise the work. Plans are being made to entertain one of the largest group of contestants ever assembled for the annual event.

An unusual feature of this year's contest will be the method for judging the various entries. Plays will be judged as follows: (1) Choice of play, 20 per cent; (2) casting, 30 per cent; (3) acting, 50 per cent. Plays which will have a score of 90 per cent or more will be classified as excellent; plays which have a score of 80 to 89 per cent will be classified as superior; plays having a score of 70 to 79 per cent as good. Plays having a score of 69 per cent or less will not be classified. The three schools having the highest scores will be selected as winners of first, second and third places respectively. An all-state cast consisting of the six best actors will also be announced.

Over forty high schools in West Virginia have been invited to attend the contest either as participants or guests. To date the following schools have submitted entries for this event: Ripley, Hundred, East Fairmont, Welch, Princeton, Roosevelt-Wilson (Clarksburg), West Fairmont, Grafton, Ronceverte, Beaver (Bluefield), Charleston, and Gauley Bridge. The contest is limited to fifteen entries. Further inquiries regarding this contest should be addressed to The National Thespians, Campus Station, Cincinnati, Ohio.

New England Drama Days Proves Interesting Event for Thespians at Greenwich (Conn.) High School

By MISS MADGE VEST
Sponsor, Troupe No. 243

Every spring sees an interesting event in the field of high school dramatics in New England. It is called the "New England Drama Days" and brings together twelve representative schools from six states.

To quote from the program: "The plays to be presented are the two which have been

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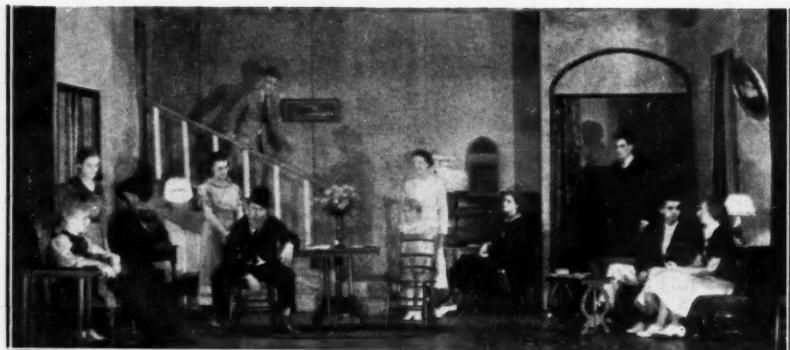
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FREDERICK B. INGRAM PUBLICATIONS

Publishers of Plays of the Month
Rock Island, Illinois

Mention *The High School Thespian*



Scene from Aurania Rouverol's play, *SKIDDING*, produced by the Junior Class at Iowa Falls, Iowa, High School. Directed by Miss Romain Greene, Thespian Regional Director for the state of Iowa.

chosen in preliminary State Contests, and are now competing for New England honors. But the sponsors of these Drama Days always hope that the real delight of the tournament will be the exchange of ideas about producing plays in high schools, the delight of getting together to see what others are doing, and the inspiration that results from seeing fine plays excellently produced." This ideal is really predominant. The project has grown to such an extent in the six years since the first contest that some of the states have District contests and then State contests from which the two are selected.

Anyone who objects to contests should attend this Festival in order to see how well they have retained the beneficial elements and eliminated the objectionable features of contests.

The 1936 finals were held on May 22 and 23 in the Manchester High School Central, Manchester, New Hampshire, where Miss Marion Sawyer has charge of Speech Arts. As winner of the 1935 contest they were given the first opportunity to be the entertaining school. The highest praise would be inadequate to express the smooth perfection of their organization. Over a hundred guests were royally entertained, twelve plays were rehearsed, then staged and acted for good-sized, appreciative audiences. No detail was overlooked which might help everyone to feel welcome and happy. The prizes were recently published books of value in a high school dramatic collection. Written criticisms by each of the three judges were mailed to all the competing schools.

To be more specific, let me describe the experiences of our Greenwich High School Thespians. We arrived at 2:30 after a drive of over two hundred miles, to be greeted by many nicely mannered students each wearing a "Masquer" ribbon. Our rehearsal came from 4:00 to 4:45 with scenery and properties arranged from diagrams sent in a month before. It seemed that everywhere we turned there was a property girl or a stage hand asking, "Is there anything I can do for you now?"

After the rehearsal we were taken to our rooms in various homes of Manchester and at 5:30 everyone met at the Y.W.C.A. banquet room for dinner. Place cards made certain that there would be a thorough mixing and getting acquainted.

We played on Friday evening with three other schools. After the performance there were parties in several homes, while the directors had an interesting get-together at Miss Sawyer's.

Breakfast was served at the homes. Saturday morning there were more rehearsals and a director's meeting at eleven followed by a luncheon at Miss Kean's, the director of dramatics at Manchester High School, West.

Performances Saturday afternoon and evening, a dinner Saturday night, and a dance after the last play ended a most happy, inspirational two days.

For all performances the band or orchestra

appeared in uniform to help create a festive spirit. In fact, it seemed that every problem had been solved before it had a chance to present itself. (Winners in the 1936 New England Drama Day Festival are described elsewhere in this issue.—Ed.)

Inter-Class Tournaments Held at East Millinocket (Me.) High School

The first of the annual inter-class contests for this year's program at Garrett Schenck, Jr., High School, East Millinocket, Maine, was held in the school auditorium on November 20, under the direction of Daniel Turner, Thespian Sponsor and Regional Director for the state of Maine. Grade 7 presented *Moon on the Bog*, while the 9th grade staged *It Took A Woman*. The winning play, *Overdue*, was presented by students from the 8th grade. James Dow was chosen as the best actor, while Barbara Hamilton was voted the best actress.

The inter-class tournament for the upper grades was held on December 16. Grade 10 gave the play, *There's Always Tomorrow*; the 11th year students gave *Two Gentlemen On a Bench*, which was chosen as the winning play for this event. The Seniors gave *Faith And Works*. Eleanore Jamison and Henry Pelletier, Thespians, were chosen as the best actress and actor respectively.

Troupe Membership Enlarged at Gauley Bridge (W. Va.) High School

By GRACE SEYMOUR
Secretary, Troupe No 293

Troupe 293 of Gauley Bridge, West Virginia, High School was greatly enlarged when twelve new members were initiated into The Thespian Club on November 25. These new members, Eva Lindley, Maysel Haning, Betty Weaver, Dorothy Davis, Catherine Condie, Mary Jane Suthard, Marie Hodge, Shirley Persinger, Clyde Hypes, John Hall, Samuel Ferrell, and Leroy Frazier have displayed much dramatic ability and will add greatly to the success of the club.

The most important work of the club this year was a presentation of the play "Nothing But The Truth" which is considered to be the most successful comedy ever presented in the school. During this spring the club plans to give a "Variety Program" which will consist of skits, songs, and other features. We are also planning to participate in the seventh annual West Virginia play contest which will be held at Fairmont State College, on April 23, 24.

The present officers of the club are: President, Sarah McIntyre; Vice President, Robert Buckley; Secretary and Treasurer, Grace Seymour; Prompter, Marianna Crandall.

TWO FINE COSTUME PLAYS

from England

I HAVE FIVE DAUGHTERS. Comedy in 3 acts. Made from Jane Austen's novel PRIDE AND PREJUDICE by Margaret Macnamara. 4m., 10w. Int. Some years ago Miss Macnamara introduced Jane Austen to the stage by writing the one-act play ELIZABETH REFUSES in which Elizabeth Bennett declines the extremely comic proposal of Mr. Collins. Wherever English is spoken, this short comedy has been performed hundreds of times. Lovers of Jane Austen will be intrigued to hear that Miss Macnamara has now completed a full-length play drawn from the novel PRIDE AND PREJUDICE. For it she chooses the engaging title I HAVE FIVE DAUGHTERS. Not only has the playwright contrived to present all five of the Bennett girls: she keeps the action in one interior setting throughout. Royalty, \$15.00. Price, 75 Cents.

VICEROY SARAH. Historical play in 3 acts. By Norman Ginsbury. 6m., 8w Ints. The author succeeds remarkably in weaving together the story of the events of the reign of Queen Anne with his interpretation of its outstanding personalities. In presenting the rise and fall of the power of Sarah, Duchess of Marlborough, he has provided the stage with a women's play of distinction. Queen Anne, the Duchess of Marlborough, and Abigail Hill, dominate the action. Royalty, \$25.00. Price, 75 Cents.

PLAYS OF FAR PLACES

Short Plays For High School and College Little Theatres

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Here is a book for adventurous players who take a ship in the full o' the moon and sail with the singing tide. Go with them to the Far Places—

BOOK I.—*The Past*

This will take you to while away an hour discovering new stars from the Blue Loggia in Renaissance Milan. Thence, to Dark Castle, then as now, the heart of England, where Herne the Hunter stalks among the oaks, and lovely Anne Boleyn hears in his voice a prophecy. South, again, you'll go to beautiful Versailles and walk among the gardens there with young Louise de la Valliere, Madame de Montespan, and poor Marie Therese, who move into the present and give you of their old-world charm and grace.

BOOK II.—*Fantasia*

—will bring you to the dream-like isles of Greece, and unroll, as on a tapestry, the splendor that belongs to Persia, and the gardens of the sea. India, too, will pass before you with a crash of golden cymbals, and A Princess and A Shepherd will go the way of dreams. . . .

BOOK III.—*The Present*

You are in Japan—in the fairy Month of Peach Trees. Sainara takes you to the Festival of Dolls at the Palace of The Silver Heron where you will see the ancient rites of Emperor Worship practiced here today as yesterday. . . . Then, as if you travel with the sun, you journey to La Paz, that city of strange people, guarded by the high and gaunt Andes. Finally, to Mexico, where you will visit Concha in her native, wind-swept hills.

So fling your magic cloak about you! Step into silver shoes! Tonight, we sail!

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Onarga (Ill.) Troupe Presents *Little Women*

By MADELON TAYLOR
President, Troupe No. 278

Little Women, presented by Troupe 278 of Onarga, Illinois, was enthusiastically accepted by a large audience on November 21. It was the first dramatic activities of the school year and was one of the most appealing plays ever produced by the Onarga Thespians.

Besides a very competent cast we had the assistance of a large costume, stage, property, and business crew. The work was well distributed and rehearsals progressed smoothly under the direction of Miss Mildred Stenzl.

We heartily recommend *Little Women* for any club with a desire to do a better play but which has limited resources. The stage setting is comparatively simple and the costumes can be made by the domestic science department from very inexpensive materials.

Besides contest work this spring, we expect to present a Junior and a Senior class play and a bill of one-act plays.

Thespians Win Contest at Norfolk, Nebraska

By MILTON J. WIKSELL
Troupe No. 112

We of Norfolk, Nebraska, Senior High School started our present year with an all-Thespian cast, producing *Love In The Mountains* at a local Orpheum stage show in which our Thespians won first prize over eight or nine other acts. George Demmon, our president, Jeanne Durrie, Mary Helen Stearns, Richard Adkins, and John Reisbig were the players. Averil Smith was Bookholder.

The fall major play production was the famous mystery play, *The Bat*. This show was produced using for the first time new spotlights and with the use of our dimmers specific illumination was used for the first time on the Norfolk stage.

As a reward for their good acting Helen Sornberger, McCleda Hanke, Betty Brome, Le Roy Hammer, Kenneth Lakin, Jean Saeger, and Clyde Reed were admitted to The National Thespians.

Each month an entertainment and party is being planned. This year the first annual National Thespian banquet was held in March in the Senior High School. Dramatic entertainment was offered during the banquet.

E. P. Conkle's *Sparkin'* was produced in the annual Little Theatre tournament held at Wayne. The players and backstage crew were composed mostly of Thespians as follows: Betty Brome, Jeanne Durrie, Doris Marshall, John Adkins, Bob Childs, Ruth Wilson, Nadine Jewett, Averil Smith, and Leroy Hammer.

Much interest at the present time centers around the art of make-up and the making of marionettes. Dramatic art pupils have been

busily engaged in doing makeup for operettas and plays, while marionette construction has been taken up in Dramatic classes.

The Norfolk High Dramatic Department will conclude its dramatic activities with the presentation of some one-acts and the final major production of a three-act comedy for Commencement Week. *Skidding* has been selected for this final production.

Victoria Regina Staged at McKinley High School, Canton, Ohio

By BETTY JANE CLAY
Secretary, Troupe No. 310

The outstanding dramatic production of the present season at McKinley High School, Canton, Ohio, was the presentation of Laurence Housman's play, *Victoria Regina*, which is now appearing on Broadway with Helen Hayes in the title role, Queen Victoria. More than three hundred successful performances of this play have been given since it opened on Broadway. Special permission was obtained from the author before the play was staged with a cast of over twenty students at McKinley High School. The play, which is divided into three parts—girl, wife, and widow—and covering sixty-four years of the reign of Queen Victoria, is rich with a score of historical happenings which lend themselves well to a stage presentation.

Costumes for the play were made especially for the local production by a firm from Columbus, Ohio. Miss Iris Haerstacek, director of dramatics and troupe sponsor at McKinley High School, directed the play, which had the support of the local civic, social, and service groups to insure its success.

All members of the Thespian Society, being seniors, had active parts in *Victoria Regina*. The Thespian troupe itself has been very active, having presented *Little Prison* at several performances. Other dramatic events are being planned for this spring.

Reduced Royalty Plays

Frederick B. Ingram Publications have granted further reductions to Thespian schools. The following rates are now in effect:

| Title | Catalog | Thespian |
|----------------------------|---------|----------|
| Early Mourning | \$10.00 | \$ 7.50 |
| The Mountain | 10.00 | 7.50 |
| The Chinese Chest | 10.00 | 7.50 |
| Lucky Dollars | 10.00 | 7.50 |
| Room and Board | 10.00 | 7.50 |
| The Soul of Ann Rutledge | 15.00 | 10.00 |
| Mystery of Hadley Manor | 10.00 | 7.50 |
| All In the Family | 15.00 | 10.00 |
| Speaking of Hats | 10.00 | 7.50 |
| ONE-ACT | | |
| I Am a Jew | \$ 5.00 | \$ 3.00 |
| Murder In the Town Players | 5.00 | 3.00 |
| Drifts | 3.50 | 2.00 |
| And Sendeth Rain | 5.00 | 3.00 |
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5M, 7W, one set. But you have probably given this one.

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4M, 7W, one set. The cast might be larger, but the balance is right. And the plot is a favorite.

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6M, 5W, one set. Extras can expand this cast, and alter the balance. Furthermore, by doing their own specialties, they can have a real part in the show.

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4M, 6W, one set. Similar in theme to "The Brat", this has a royalty that is more attractive—only \$10.

BRIDAL CHORUS

8M, 6W, one set. The balance could be better, but ten of the parts are for youngsters, and it's a gorgeous comedy in the bargain.

A LUCKY BREAK

9M, 9W, one set. This can be done with only 5M and 7 or 9W; the parts are youthful; in fact, this just about hits the bull's-eye.

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The Mikado is Staged at Garfield High School, Akron, Ohio

BY DOROTHY JACKSON
Secretary, Troupe No. 77

Gilbert and Sullivan's popular operetta, *The Mikado*, was presented by Garfield High School, Akron, Ohio, on December 4 and 5. Four Thespians of Troupe No. 77 had the leading roles: Dorothy Jackson as Yum Yum, Geraldine Brown as Pittie Sing, Louise Halladin as Katisha, and Robert Zimmerman the title role, the Mikado. The production was staged by Mr. Alexander Wilson, troupe sponsor.

The Senior Class play, *Remember the Day*, by Philo Highley and Philip Dunning, presented in January, had Thespians in the leading parts. Benjamin Frankland played the role of Dewey Roberts, and Geraldine Brown, the part of Nora Trinell. Other Thespians in the cast were Richard McCourt and Jack McCoy. This production was also directed by Mr. Wilson.

Thespians produced Percival Wilde's *The Toy Shop* at a charity show given by the school. The receipts from the show were given to the Akron's "Mile of Dimes" fund.

What I particularly wish to impress upon my readers, is that while I am acting I am living a dual life, crying or laughing on the one hand, and simultaneously so dissecting my tears and laughter that they appeal most forcibly to those whose hearts I wish to reach.—*Salvini*.

* * *

I believe that every great actor ought to be, and is, moved by the emotion he portrays.—*Salvini*.



Matters have come to a climax in this scene from *GROWING PAINS*, as produced by Miss Virginia Pearson at Red Bluff Union High School, Red Bluff, Calif.

Active Dramatic Season Enjoyed by Students at San Bernardino (Calif.) High School

Exceptionally outstanding for high school dramatics has been the work of the members of the Thespian Club of San Bernardino, California, High School. Having won second place in the state last year at the Pasadena One-Act Play Tournament for their interpretation of *The Boor*, it was predicted that new heights would be achieved by Thespians this year.

The rollicking comedy *The Nut Farm* was selected for the first play of this season. Acclaimed as an unusually fine production, the cast was invited by the city of Redlands to present it in their auditorium. Special notice was received by Betty Robinson and Jim Souther for their adept portrayals of the selfish wife and cynical old farmer respectively.

The Bishop Misbehaves followed with even greater success. As the sleuthing bishop, Paul Van Slyke carried this difficult role with an ease and poise rarely attained by high school dramatists. Designed by John McGrew of Hollywood, the advanced type of setting used in the play caused much favorable comment.

In addition to these major productions, many one-act plays are given by the play production classes. Twenty one-act plays have been produced during the first semester as classroom work. *Turkey Red*, *The Patchwork Quilt*, and *Dust of the Road* were presented for civic affairs.

The Patsy, given recently to a large audience, was staged as the third production of the season.



Thespian students at Beaver High School, Bluefield, W. Va., Troupe No. 55.

Vidalia (Ga.) High School to Enter Spring Play Tournament

A major event of this spring for the newly organized Troupe No. 320 at Vidalia, Georgia, High School will be the club's participation in the State One-Act Play Tournament. The contest play will be directed by Miss Kathryn Rackey, troupe sponsor and director of dramatics.

A great deal of interest is being manifested in dramatics in this high school. During the fall term, a three-act play, *Midsummer Madness*, was presented by the regular dramatic club. Thespians played the leading roles. Several one-act plays are also being presented during the year. Monthly programs consisting of poetry readings, magazine and book reviews, etc., are given by Thespians. Plans are now being made to initiate several eligible students into the new troupe.

Inter-Class Tournament Held at Antioch (Ill.) Township High School

Four plays were presented in the fourth annual inter-class play tournament sponsored by the classes in drama at Antioch, Illinois, Township High School, on February 13. The Freshman Class presented several episodes taken from Shakespeare's *The Merchant of Venice*. Two scenes from the life of Abraham Lincoln made up the Sophomore Class production. The Junior Class gave the new play by Agnes E. Peterson, *Words and Music by Pierrot*. The Seniors gave the play, *The Ring and the Book*. The tournament was under the direction of Miss Marguerite K. Phillips. She was assisted by Gayle Pierce, Phyllis Mount, Frances Beimer, and Virginia Norman.

Thespians at Newport News (Va.) Enjoy Busy Dramatic Season

BY RUBY AMORY
Secretary, Troupe No. 122

Having drawn to a close another semester of busy dramatic activity, Troupe No. 122 of Newport News High School, Newport News, Virginia, reports a most successful season.

Our sponsor and director of dramatics, Miss Dorothy M. Crane, introduced a dramatic club in school. To eliminate unnecessary trouble in the future, all persons making semi-finals in play tryouts will not have to appear in the preliminaries but will, hereafter, go directly into the semi-finals.

Our major fall production, *The Bishop Misbehaves*, a three act play by Fredrick Jackson, was received by an enthusiastic audience; this being our first melodramatic mystery in several years.

Following such a "big hit," we were able to admit sixteen new Thespians into our Troupe as a reward for their acting and staff work.

After we gave a radio program from our station WGH, plans for the Christmas assembly

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AROUND THE CORNER

comedy in 3 acts by Martin Flavin. This timely work described as "an American play for the American people," was produced in December, 1936, on Broadway and has since then been acted by college, university, and community groups throughout the country. Though it was not written to order for high schools, it is our belief that the more advanced high schools will welcome a chance to produce a play less "amateur" than the average, a play about middle-class Americans attempting to solve those problems raised by the depression. The Dramatists Play Service therefore offers this serious comedy in the confident hope that there will be a sufficient number of high school groups and their audiences to make it worthwhile as an outstanding contribution. The play is in one simple interior set and calls for a cast of 7 men and 3 women. Paper bound books, 75 cents. (Production fee quoted upon request.)

SEEN BUT NOT HEARD

melodrama in 2 acts by Marie Baumer and Martin Berkeley. This play was produced on Broadway in the fall of 1936, featuring Frankie Thomas. Like Around the Corner, this is offered to the more advanced type of high schools. An entirely new twist is here given to the

murder mystery in that the burden of discovery of the murderer is put upon three young people whose intelligence and innocence are brought to bear upon an adult problem. A most ingenious mystery play, but worked out in terms of modern theatrical realism. The play is in one interior setting and calls for 15 characters, of which 8 are adult men and 2 young boys, and 4 adult women and 1 young girl. Paper bound books, 75 cents each. (Production fee quoted upon request.)

YELLOW JACK, drama of continuous action, by Sidney Howard, in collaboration with Paul de Kruif. Though this play is decidedly an adult work, it has been most successfully produced by a number of high schools. It is a vivid dramatization of the great fight against yellow fever, and was first produced by Guthrie McClintic in New York in 1934. The play dramatizes the successive episodes of the heroic battle waged in Cuba against the deadly plague. A simple unit setting, varied by lighting, is all that is necessary. Cast calls for 26 men and some extras, and one woman. U. S. Army uniforms (about 1900) and civilians dress. Cloth bound books, \$1.25. (Production fee will be quoted upon request.)

The Service is also handling the non-professional acting rights of THREE MEN ON A HORSE, ETHAN FROME, THE PETRIFIED FOREST, BOY MEETS GIRL, and several other plays. A descriptive play bulletin will be sent free upon request.

DRAMATISTS PLAY SERVICE, Inc., 9 East 38 Street, New York City

were made. Our program consisted of the first two scenes of *Little Women*, staged by the Drama department, with arrangements for Christmas carols by the Music department.

For the Senior plays the following were chosen, a one-act farce, *Thank You, Doctor*, by Gilbert Emery, and a one act comedy, *A Wedding*, by John Kirkpatrick. As only February graduates were eligible for parts, the Drama classes carried on the work back stage.

The recently organized Troupe No. 300 of Hampton, Va., invited our members to attend their initiation ceremony; after which we enjoyed a social hour and theatre party. Meanwhile our Troupe, also, turned social-minded and entertained our graduating Thespians and the members of the Hampton Troupe with a party.

At the close of the semester the following officers were elected: Buby Amory, president; Milton Martin, vice president; Mildred Lee Ford, secretary.

Production Staff Carefully Chosen at Glenbard (Ill.) High School

By J. FURNER

Production Manager, Troupe No. 233

At the last meeting of Troupe No. 233 of Glenbard High School, Glen Ellyn, Illinois, held late in the spring each year, heads of the various departments of the dramatic production staff are chosen according to their merits in previous productions, for the coming school year. The department heads: production manager, stage manager, electrician, and carpenter, are then checked scholastically by the office.

These department heads are required by unwritten law to have had a shop course and be members of the Junior or Senior class. They each choose an under-classman as an apprentice, who is also approved by the office. This comprises the stage crew which handles all productions.

This system keeps the crew of a standard size and puts responsibility on the head of each department all under the production manager. It trains the under-classmen in the art of stagecraft and also gives them a chance to become Thespians. The organization of this system is accredited to A. W. Ryan who inaugurated it in 1934 and who supervised production work until recently.

The Glenbard auditorium, being very new, is one of the best equipped high school stages in the country. The auditorium seats sixteen hundred people. Tools and extra equipment are purchased out of a fund which is raised by charging a flat rate for each production as payment for tools and services. The school has four major productions a year, junior play, senior play, music department comic opera and second glee club operetta, plus many convocation productions of the dramatic art classes.

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special feature of this year's work for the dramatic class of Averill Park, New York, Central High School. These programs, which are presented from Albany, New York, are produced under the direction of Mr. Bertram McNary.

The dramatic class of this high school has also presented a series of pantomimes, acted entirely to music, for the Parent Teachers Association. Several weekly class meetings have been devoted to a study of make-up for the stage. One-act plays are often presented during the assembly period.

Charter Thespians Initiated at Wyoming (Ill.) High School

Charter candidates of the National Thespian Troupe No. 324 of Wyoming Community High School, Wyoming, Illinois, were installed into the National Dramatic Honor Society on Tuesday, December 22, by use of the long ceremony, under the direction of Miss Margaret L. Meyn, dramatic instructor and sponsor of the Thespian group.

Before three white altars, lighted with candles, the pledges took their National Thespian vows. Assisting with the initiation services were James Colgan, Esther Thieben and Kenneth McDaniel, who were garbed in white flowing robes and blue masks. Those initiated were Bessie Harty, Hayden Holton, Phyllis Jackson, Virginia Kopp, Glenn Oertley, Betty Scott, Wayne Steward, and Eugene Teets. Many guests witnessed the attractive ceremony. Afterwards, light refreshments were served, and Miss Meyn welcomed the members into the troupe.

One may sympathize even with a villain and yet remain an honest man, so that in counseling a student first of all to put himself in sympathy with this character, I am by no means urging on him the acquirement of even the remotest obliquity of moral vision.—Salvini.

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Members of Troupe No. 118 at Oswego (New York) High School, under the sponsorship of Miss Gladys Steenbergh.

All-Talent Night Presented at Joint Program at Drumright (Okla.) High School

A joint program by the musical organizations and dramatic clubs of Drumright High School and Drumright Junior College, Drumright, Oklahoma, was presented on October 23 as an *All-Talent Night*. The High School Dramatic Club gave a performance of the play, *The Pampered Darling*, under the direction of student Thespian director, Annette Hutcherson. The High School Mixed Chorus presented *Show Boat*, with instrumental music directed by Ronald F. Gerard. The Drumright College Dramatic Society closed the program with a performance of *The Slave with Two Faces*, directed by a student, William Downing. The Katharine Cornell Troupe No. 277 of this school is under the direction of Mrs. Helen Jo Goodwin.

A Yuletide Frolic Staged by Little Theatre at Ellenville (N. Y.) High School

A Yuletide Frolic, a Christmas program consisting of readings, skits and songs, and the performance of two one-act plays, was presented by the Shawangunk Little Theatre of Ellenville, New York, High School, on December 14. The program was given in the new high school auditorium recently completed. A. A. Milne's play, *The Man in the Bowler Hat*, and Wilde's, *The Toy Shop*, were the two plays performed, with over twenty students participating. Miss Grace Everst, who sponsors Troupe No. 235, is director of the little theater at this school.

The Ninth Guest Recommended by New Hampshire Thespian Director

By MISS MARGARET M. FRASER
 Sponsor, Troupe No. 135
 Berlin (N. H.) Sr. High School

In staging *The Ninth Guest* it was necessary to give the audience the effect of a modernistic and mysterious penthouse. We painted the scenery a light gray and trimmed it with black and silver. The result was striking. We obtained two floor lamps with indirect lighting which heightened the mysterious element by throwing weird shadows on the walls.

The radio, which is the most important element in the play, was a beautiful all-wave Philco Model 201-X, which we hired from a local radio dealer. The microphone was connected with the radio and was placed in one of the dressing rooms where "The Voice" stayed during the play. Having his voice come

through the radio in the usual manner this character made the situation much more realistic. All control of the radio except that of switching it on in the first act was done backstage.

I found *The Ninth Guest* one of the most interesting plays I have ever directed. It requires, however, an advanced type of amateur to give this play the perfect interpretation that is necessary. I might say also that the director must be willing to work untiringly, but the satisfaction one derives from a successful performance of this unusual play is well worth the effort.

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Mention The High School Thespian

What's New Among Books and Plays

EDITED BY H. T. LEEPER

Reviews appearing under this department aim to help our readers keep up with recent books and plays. In most instances, these reviews are prepared with the hope that they prove of practical value to our readers.

Historic Costume for the Stage, by Lucy Barton. Walter H. Baker Co., Boston, Mass. 1935. \$5.00.

This excellent book has already become a standard text in the field of stage costuming. It is well written, richly illustrated, and treats the story of costumes in a highly readable, entertaining manner. It is at the same time an authentic source of practical information and help for the busy teacher or director who has little time for research.

Twenty chapters, nineteen of which are devoted to the subject of costumes from ancient Egypt to the present day, make up the contents of this book. The twentieth chapter is devoted to notes on the construction of costume. Each chapter begins with an historical introduction of the period it covers, and follows with the general characteristics of the costume of that period. Under the heading, MEN, we have a discussion of head dress, hats, necks, bodies, outer garments, etc., as they apply to such groups as peasants, clergymen, soldiers, and the like. Under the heading, WOMEN, we also have thorough discussions on head dress, necks, bodies, arms, etc. Each chapter also includes a discussion of children's costume for that particular period, colors and fabrics popular at the time, jewelry and such other accessories as were in vogue, and instructions for reproducing the costumes for stage productions. Each chapter has a suggested reading list.

This book should be in every library. It not only furnishes all that the average person may wish to know in regard to costume for the stage, but it is also an excellent source of material for classes in history, literature, and sewing. It is worth every cent of \$5.00.

Parker's New Monologues. By Mary Moncure Parker. Samuel French. 1936. \$1.50.

A new collection of twenty-five monologues written by Mary Moncure Parker who has been with the Columbia Chain for the past two years broadcasting her own monologues. Written with deep insight into human nature, the readings include a wide variety of subjects and types of people. Some are humorous and some serious, but all are interesting and good material.

Rose in Bloom, a comedy in three acts by John Ravold. Samuel French. 8 m., 7 w. Royalty, \$10.00.

This is a dramatization of Louisa M. Alcott's book of the same name. Through the use of two modern chroniclers whom the author employs to tell the story, the personalities of Alcott's book appear in the costumes of the past and once again act the never-to-be-forgotten story:

All is confusion at the Campbell home on the occasion of Uncle Alec and Phebe's return from Europe, where the latter has studied singing. Upon their arrival, the two are met by the "three aunts" and other friends, and Phebe is asked to sing. It is not long until Archie proposes to Phebe, but his aunts remind him that no Campbell has ever married beneath him (Phebe is an adopted servant girl). Phebe goes to the city for a year and wins fame as a singer. Meanwhile, Rose, who adopted Phebe, is torn between love for the dashing Charley and honest, plodding Mac. Charley falls into evil ways, however, and is finally killed from a fall from his horse. As a result of a quarrel with Rose, Mac leaves for the city and becomes famous as a poet. At the end of a year, Phebe returns to Archie, and Rose is married to Mac.

This play has many possibilities for those who prefer costume plays with large casts. Those who have produced *Little Women* may find it possible to stage this play with little difficulty. The entire action takes place in one room.

Seen But Not Heard, by Marie Baumer and Martin Berkeley. Dramatists Play Service, 9 East 38th St., New York City. 5 w., 10 m. Royalty, \$25.

Duke, Elizabeth, and Tommy Winthrop, children of an aristocratic New England family, are the detectives in this exciting mystery-drama. Mrs. Clyde is killed in a mysterious automobile accident. On the day of the funeral, when the Winthrop clan stop at the family home, John Clyde, husband of the dead woman, is nervous and upset. The children's toy automobile causes him to react in such a peculiar way that Bob, one of the several Winthrop brothers, suspects him of having been the cause of Mrs. Clyde's death. Late that night John is injured as the result of a fight with Bob, who has accused the former of having loosened the automobile wheel in which Mrs. Clyde was killed. Realizing what has happened, Bob rushes out of the room, after a glass of water for the injured man. When he returns, John is dead. Bob tries to show that it was an accidental death, but later confesses that he and John had quarreled. The children, however, reveal the real criminal to the authorities. This person is the butler who killed John Clyde while Bob was out after the glass of water.

This play made its Broadway appearance in September of this year. It is easy to stage, exciting, and works up to a thrilling climax. Here is your choice, if you are looking for an unusual mystery-drama. Excellent for a senior class play.

The House of Fear, a mystery-farce in three acts by Wall Spence. The Northwestern Press, Minneapolis, Minn. 3 w., 7 m. Royalty, \$25.

Wall Spence has written in this play another of those mystery-farcés designed purely for entertainment. By the use of trick panelled walls, antique furniture, sombre colors, messages from spirits, vanishing bodies, and the mysterious appearance and disappearance of the characters implicated in the plot, the audience is assured an evening of exciting episodes ending satisfactorily for all concerned.

Madame Zita holds a seance for the purpose of clearing up her son's name, who has been serving a prison sentence for the alleged murder of Kyranne, a dancer. Her problems are complicated however, by the mysterious murder of one of her guests. As the story develops, one surprise follows another until Madame Zita proves her son's innocence. This play requires only one set, and presents no production problems. *The House of Fear* was staged professionally in New York, Boston, Chicago, and other large cities in the country.

Business—Merely Business, a comedy in three acts by Mabel Conklin Allyn. 10 w. Eldridge. No royalty, but purchase of ten copies required.

This short, but nevertheless pleasing comedy requires no men, and therefore will be useful to all-girl organizations. Although several men figure importantly in the plot, they never appear on the stage. One easy set is used.

Things look rosy for Ann Ware, her sister Patty, and her invalid mother when she discovers she is heiress to fifty thousand dollars left by her Uncle Silas. She decides her long

delayed marriage to a young doctor can now take place. But this and other plans are shattered when there arrive on the scene "Aunt" Primrose and her hateful daughter, "Kitten," who claim to be the wife and daughter of Uncle Silas' son, who was lost at sea. The intruders take over the house and even go so far as to order the Wares out. However, Miss Horne, the woman lawyer in charge of the settling up of the estate, unearths information that leads to their exposure as imposters and all ends well.

Wings of the Morning, a play in three acts by Charles Quimby Burdette. Row, Peterson and Co., Evanston, Ill. 6 m., 9 w. Royalty quoted upon application.

Rich in suspense, with a theme that commands attention, *Wings of the Morning* is a mystery-comedy possessing more than the usual appeal for audiences who want something to think about along with their entertainment. Using for his setting a strange house built over a mine shaft, the playwright brings together three small groups of people from a large city at a time when a crisis in the lives of these people is imminent. Under the influence of Master Geoffrey, a kind philosopher and philanthropist, these people are given the opportunity to self-analyze themselves and get a clearer understanding of their place in society. The play, however, is no dry discourse on psychology or sociology. Sharp contrast of characters, lively dialogue, and a good supply of exciting episodes make this play one that audiences will remember.

While *Wings of the Morning* calls for an unusual stage set, as well as several unusual effects, there is nothing in it which the alert producing group cannot arrange for an impressive production. Complete production notes are given in the appendix. This is an ideal play for advance groups wishing to do work of more than average quality.

Bilingual Plays, by Arthur Minton. Banner Play Bureau, Inc., 111 Ellis St., San Francisco, Calif. \$1.00.

This is a collection of six two-language plays designed primarily for teachers of foreign languages. The text of each play is given in English, with certain number of speeches marked for translation into any foreign language a teacher may wish to employ. Each of the six plays is highly entertaining, and will prove successful on any stage, whether it is presented as a bilingual play or not. The plays are varied in their appeal so that there is something suitable for all grades from junior high school to college and adult audiences. The plays are: *Saved by a Saxophone*, *So They Took the \$50,000*, *A Blow-Out*, *Tom Speed and His Mechanical Man*, *No Santa Claus*, *On the Boulevard*, and *The Mind-Reader*.

A Bear Deception, The Red Dress. Ivan Bloom Hardin Co., Des Moines, Iowa.

A Bear Deception, a comedy in three acts by Margaret Waite. Cast is 6 men, 6 women, and any number of extras may be used. The scene is the servants dining room of a summer hotel, and one situation piles up on another as Mike brings out a trick to suit each occasion, and Mrs. Flumm and her arrogant guests are forced to change places with the college-student servants. One of the best non-royalty plays. Price 50c.

The Red Dress, by Josephine Flesher Campbell. A comedy for 6 men, 5 women. The scene is a simple interior. The Gillipad family reacts to the visit of the English lord, but in their efforts to dissuade Aunt Bess from wearing her flamboyant red dress, his lordship receives a most bewildering welcome. Teachers who ordinarily use only royalty plays, are including this new comedy in their schedule for the year.

Dramatic Readings. Ivan Bloom Hardin Co., 3806 Cottage Grove Ave., Des Moines, Iowa.

Hollywood Headache, by Chauncey Fay. A humorous take-off on Hollywood's tempera-

mental actors and directors. Meet Greta Crawford and Clark Grable at their best.

A Little Shaver, by A. E. Hardin. Jimmie finds his first shave a difficult task while his older brother is around. All ends well.

Jean-Marie, by Andre Theuriet. Sailor Jean-Marie finally returns to Therese, whom he finds married to another man. Although they are in love with one another, bitter circumstances compel them to part.

Tom Sawyer's Love Affair, by Mark Twain. Tom Sawyer succeeds in becoming engaged to Becky Thatcher, only to leave her a moment later.

Bless Their Hearts, by Sarah Addington. Brenda and Tommy do their best to keep their parents from marrying. They think it over, however, and finally agree that Mrs. Farnham and Mr. Blount should become man and wife. Very humorous.

The Girl From Childs, a farce in three acts by Archie Colby and A. G. Jackson. Longmans, Green and Co. 4 m., 6 w., Royalty \$10.

Henry Wood is in disgrace with his aristocratic family. To spite them he marries a waitress and sends her to live with them. The plebian origin and language of the girl, Mary, are very offensive to the snobbish Woods, who are quite rude to her and do their best to rid themselves of her presence. But Mary is intelligent and quick to adapt herself, and not only takes on culture, but eventually humanizes the Woods and wins their respect and love.

This farce has just been released to amateurs after years of success in stock. We predict an equally long reign of popularity for it among high schools, for which it is ideally suited.

Flowers of the Forest, a play in three acts by John Van Druten. Samuel French. 6 m., 5 w. Price \$1.50. Royalty on application.

This deeply moving play on the futile waste of war was produced recently in New York by Katharine Cornell.

Naomi Jacklin is caused to reflect over her experience during the World War by the reappearance of the letters written her then by Richard Newton-Claire, her poet lover, who was killed in the war. The play then shifts back to the war days and we see the youthful Richard as he first goes to war and then as the war changes him.

The play returns to the present and in an intensely dramatic scene Naomi receives through the mediumship of a dying youth the last message of her lover, left only partly spoken at the time of his death. Excellent for advanced groups.

The Saturday Evening Ghost, a comedy in three acts by Tom Taggart. Samuel French. 5 m., 4 w. Royalty \$10.

Based on Oscar Wilde's "The Canterville Ghost," this play is written in a slightly satiric vein reminding one much of the recent movie "The Ghost Goes West."

Hiram Otis, American soap magnate, rents the ancient Canterville castle from its bankrupt owner, Lord Canterville. The Otis family moves in, derisive of the warning that the ghost of Sir Simon de Canterville, a 16th century knight, haunts the place. But Sir Simon does haunt the place, and pretty twenty-year-old Virginia Otis not only meets, but strikes up a charming acquaintance with the lonely shade. Sir Simon has been doomed to haunt the earth until he can find a girl who can make real plum pudding, and Virginia looks like the answer to his quest. The queer romance has anything but easy sailing, chiefly due to the Otis twins, Sonny-boy and Pet, from whose pranks not even ghosts are safe. In the end Sir Simon is permitted to rejoin his ancestors and Virginia finds romance with the present Lord Canterville.

Altho the ghost is real there is nothing of the usual mystery thriller about the play, from which it is a pleasant and charming relief. One set is needed and drapes will be better than flats.

The present-day Canterville may double as Sir Simon.

NEW

Here are a few of the readings listed in our 1937 Spring List. (Supplement to our fall catalog).

HUMOROUS READINGS

CAVE-MAN STUFF. Leota Hulse Black. 10 min. A sequel to "The Widow's Mites". 60c

HE WHO LAUGHS LAST. Leota Hulse Black. 12 min. A sequel to "X Marks the Spot" 60c

MERRY WIVES OF WINDSOR. Shakespeare. 10 min. 50c

WHO'S AFRAID OF THE BIG BAD GIANT? Luella E. McMahon. 10 min. A sequel to "Exit the Big Bad Wolf," one of the most successful readings offered last year. 60c

YOUR NAME, PLEASE? Carol Houghton. 10 min. The librarian and some of the patrons of the city library are the characters. Unusually good pantomime. 60c

DRAMATIC READINGS

THE LEPERS OF BEN-HUR. 10 min. A cutting from the most pathetic chapter in "Ben-Hur" 50c

A TOAST THAT WE CAN DRINK. (From the play) Stokes McCune. 11 min. A tense drama of the French Revolution vividly portrayed. Characters: four women. 60c

WHEN THE WHIRLWIND BLOWS. (From the play) Essex Dane. 12 min. A dramatic episode of the Russian Revolution. Characters: three women: an aristocrat, her maid and another peasant woman. 60c

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Our Periodicals in Review

REVIEWED BY LOTTA JUNE MILLER

Articles reviewed in this department are selected for their practical value to drama teachers and students. These reviews will have achieved their purpose if they instill a desire among our readers to maintain an active acquaintance with the periodicals.

The Actor Attacks His Part

VI. Ina Claire

By MORTON EUSTIS

Theater Arts Monthly for February, 1937

Ina Claire gives one of the clearest technical explanations of any of the famous artists thus far interviewed. Having risen from the ranks of vaudeville mimic to that of high comedy, she has developed a sense of audience response which is rare among play actors.

"Obviously," she says, "the ideal training is a variety of roles. But if the actor is never satisfied, if he uses every performance as a means to an end, to learn something new about acting and about the character he portrays (no matter how silly the character may be), a two-year run can be as rewarding an experience as two years in stock or repertory." If Thespians always bear this advice in mind, they will learn much from long, grilling rehearsal periods.

She is a strong believer in technique, believing as our other artists do that inspirational playing is mere exhibition and not true acting. Control is all-important. She is convinced that an audience can be made to feel a deeper emotion, whether of laughter or tears, if the actor forces them to realize, consciously and technically, that he is making an effort to control that emotion.

The Actor Attacks His Part

V. Katharine Cornell

By MORTON EUSTIS

Theater Arts Monthly for January, 1937

Once more it took England to recognize an American artist. Katharine Cornell played her first engagement of consequence in London as "Jo" in *Little Women* where she learned a valuable lesson. Because she followed the mistaken dogma, "live your part", and shed real tears, she realized that the audience was more conscious of her authentic crying than it was of her character, "Jo Marsh". She, like the other artists of this series, asserts that one should never lose himself in his part. She says, "Acting is only the creation of an illusion of reality. The essential thing is to make the audience believe all the time."

As opposed to Nazimova, she approaches a role from a subjective viewpoint, always conscious of how her physical and mental attributes will fit into the picture. Like Mary Pickford, she believes that personality is of paramount importance, that every work of art expresses the personality of its creator and can, at the same time, be distinctly different from its predecessor.

Accompanying this very informative article is a series of interesting pictures of the actress from her first play, *Little Women*, to her present Broadway success, *The Wingless Victory*.

Fifty Years of Fond Recollections

The Stage for January, 1937

A remarkable institution is the stage, full of the finest traditions and personalities of the world. So much can be gained by steeping oneself in the rich aroma of the Theater and thus absorbing the essence of a glamorous past and the stimulation of a thriving present. Great personalities, great plays, great reverence distinguish this time-honored institution, making it one of the highest callings of all art.

In this issue of *Stage* you may see and read about several of the theater's geniuses, persons

who enriched the theater with their art and true greatness. Every earnest student of the theater should acquaint himself with the great Sarah Bernhardt, Mrs. Patrick Campbell, Maude Adams, Ellen Terry, Sir Henry Irving, Anna Pavlova, Enrico Caruso, and Eleanor Duse. Not claiming an acquaintance with these immortals is like never having tasted ice cream—life without richness.



MISS MILLER

New Grandeur

By STEPHEN VINCENT BENET

The Stage for January, 1937

In this issue of *Stage* we have the privilege of reading an article on a poet by a poet. Stephen Vincent Benet gives us an interesting dissertation on Maxwell Anderson and the contribution of poetry to drama. He sketches the advent of verse to our stage, its obstacles, and its values, sighting such obvious successes as *Mary of Scotland* and *Winterset*.

After commenting upon Mr. Anderson's latest creations, he quotes from *High Tor*, a

Contest and Festival Directory, 1937

High School and Dramatic Tournament

Sponsored by Division of Dramatics, Pennsylvania State College.

Date and Places May 1, at State College, Pa.

Open to any high school or private school. Entries will be accepted until April 5.

For further information write: Prof. A. C. Cloethong, Division of Dramatics.

Eighth Annual One-act Play Tournament

Sponsored by the Pasadena Community Playhouse.

Time and place: Junior high school division on April 2; senior high school division on April 12; junior college division on April 13, at the Pasadena Playhouse.

Who may compete: Any public or private high school or junior college. Only Pasadena schools will be accepted for the junior high school division.

For further information write: Pasadena Playhouse, Pasadena, Calif.

fantasy; *The Wingless Victory*, a Medea legend and *The Masque of Kings*, a Hapsburg tragedy.

A Portfolio of Dancers and Dancing

DRAWINGS BY BETTY JOINER

Theater Arts Monthly for January, 1937

This is a collection of pictorial notes for the student of the dance by Betty Joiner, herself a student of the Bennington School of the Dance.

She has sketched characteristic movements from famous dance groups she has observed, such as: Martha Graham, Charles Wiedman, Hanya Holms, Doris Humphrey, and the Ballet Russe.

The Wingless Victory

By EDITH J. R. ISAACS

Theater Arts for February, 1937

In *The Wingless Victory* Katharine Cornell has added another superior characterization to her chain of successes. As Maxwell Anderson's poetry climbs to new heights so does the great actress carry the tragedy of "Oparre" to a higher plane.

The story, dealing with Nathaniel, the son of an aristocratic family of Salem, Mass., who brought his wife, Oparre, a Malay princess, and their two children to his New England home to cope with the age-old problem of racial prejudice, is one which offered a new challenge to Katharine Cornell. The moving scene when she turns on his family defiantly is of matchless dramatic import, not to be equalled in current drama unless by the pathetically beautiful closing act when she takes the little vial of hemlock which her nurse had brought with her.

From 106—107

By RUTH WOODBURY SEDGWICK

The Stage for February, 1937

From this glowing account, as well as from others, *High Tor* must be an pinnacle of poetic drama for Maxwell Anderson. It not only employs some of the loftiest scenes in modern fantasy, but it offers a healthy serving of slap-stick comedy, Indians, gangsters, ghosts, and what have you—nothing seems to be omitted. Guthrie McClintic is the director; Jo Mielziner, the designer; and Burgess Meredith, Peggy Ashcroft, and Charles D. Brown head the cast.

Escape Mechanism

By CEDRIC HARDWICKE

The Stage for February, 1937

Among the few articles of note in the February issue of *Stage* is an attack on the mechanization of the modern theater. When placing the Shakespearian plays on the scales with our modern dramatic attempts, we find that the balance tilts far in the direction of Shakespeare. Hardwicke says that *The Barretts of Wimpole Street*, *Journey's End*, and *St. Joan* are the only modern examples of real imaginative stimulation. He attacks the type-cast plan as well as our modern playwrights. He prophesies that with the return of poetic drama our stage will rise to true imaginative heights. He says, "Music can set the mind on fire more effectively than anything except great poetry."

An Actor Prepares

By JOHN GIELGUD

Theater Arts Monthly for January, 1937

Constantin Stanislavski, as founder and director of the Moscow Art Theater, is the author of *Acting Grammar*, upon which book John Gielgud is the first to comment. His praise is unlimited. He especially recommends this book to amateurs and directors, asserting that its theory is too lofty for the average commercial show.

The interpretation of character will be found to rest on four things: the relation of the character to the play, the dialogue he has to speak, what other characters say about him, and what the author says about him.—Gilmor Brown.

FRESH FIELDS, *Grand Rapids*—PRIDE AND PREJUDICE, *Columbus*—MARY OF SCOTLAND, *New Orleans*—THE LATE CHRISTOPHER BEAN, *Minneapolis*—FLY AWAY HOME, *Long Beach*—THE NINTH GUEST, *Washington*—THREE WISE FOOLS, *Austin*—AFTER WIMPOLE STREET, *Bellevue*—BIG HEARTED HERBERT, *Yeadon*—THE FAMILY UPSTAIRS, *Lake Mills*—THE GHOST TRAIN, *Newark*—TONS OF MONEY, *Fall River*—ONCE IN A LIFETIME, *Cambridge*—A MURDER HAS BEEN ARRANGED, *Wayne*—SKIDDING, *Council Bluffs*—TOM SAWYER, *Washington*—SEVEN CHANCES, *Detroit*—DADDY LONG LEGS, *Malden*—BREWSTER'S MILLIONS, *Pekin*—NOTHING BUT THE TRUTH, *Scotland*—CLARENCE, *Guilford*—POLLY WITH A PAST, *Bradford*—SEVEN KEYS TO BALDPATE, *Salt Lake City*—POMANDER WALK, *Boston*—A PAIR OF SIXES, *Ashland*—OFFICER 666, *New York City*—LIGHTNIN', *Chicago*—PEG O' MY HEART, *Elk City*—THE CHARM SCHOOL, *Waterville*—A FULL HOUSE, *Wyncote*—ONLY 38, *Kalamazoo*—ADAM AND EVA, *Rock Hill*—MRS. WIGGS OF THE CABBAGE PATCH, *College Bluff*—PENROD, *Waukesha*—AFTER WIMPOLE STREET, *St. Paul*—FLY AWAY HOME, *Bloomfield*—GROWING PAINS, *Shreveport*—THE LATE CHRISTOPHER BEAN, *Madison*—FRESH FIELDS, *Grand Rapids*—THE SHOW OFF, *Kingston*—OLIVER OLIVER, *Macon*—ONE SUNDAY AFTERNOON, *Jacksonville*—THREE WISE FOOLS, *Wilmington*—THAT'S GRATITUDE, *Peoria*—THE NINTH GUEST, *Mobile*—HELL BENT FOR HEAVEN, *Newark*—THE FIRST LEGION, *Jamestown*—THE BISHOP MISBEHAVES, *San Bernardino*—THE GHOST TRAIN, *Spring City*—TONS OF MONEY, *Uxbridge*—ONCE IN A LIFETIME, *Marshalltown*—A MURDER HAS BEEN ARRANGED, *Dallas*—SKIDDING, *Revere*—TOM SAWYER, *Rhinelander*—SEVEN CHANCES, *Welsenberg*—DADDY LONG LEGS, *Detroit*—SEVEN KEYS TO BALDPATE, *Meriden*—A PAIR OF SIXES, *Mt. Vernon*—TAKE MY TIP, *Omaha*—THE CHARM SCHOOL, *Lake City*—ADAM AND EVA, *Richmond*—FRESH FIELDS, *Duluth*—THE LATE CHRISTOPHER BEAN, *La Salle*—GROWING PAINS, *Highland*—FLY AWAY HOME, *Hartford*—AFTER WIMPOLE STREET, *Wilkes-Barre*—A SUCCESSFUL CALAMITY, *Campbell*—THE COUNTRY COUSIN, *Los Angeles*—MINICK, *Sandwich*—MRS. BUMPSTEAD LEIGH, *Toledo*—TWEEDLES, *Waynesburg*—HER HUSBAND'S WIFE, *Washington*—GRUMPY, *Chicago*—R. U. R., *Hartford*—JONESY, *Indianapolis*—MARY'S ANKLE, *Lincoln*—GOOD NEWS, *New York City*—CHEATING CHEATERS, *New Bedford*—BUNTY PULLS THE STRINGS, *Newark*—A PRINCE THERE WAS, *North Canton*—POST ROAD, *Pocatello*—AFTER WIMPOLE STREET, *Youngstown*—FLY AWAY HOME, *Hollywood*—GROWING PAINS, *Leavenworth*—THE LATE CHRISTOPHER BEAN, *Lancaster*—FRESH FIELDS, *Tampa*—ADAM AND EVA, *Richmond*—ONLY 38, *Provo*—THE CHARM SCHOOL, *Lake City*—PEG O' MY HEART, *Elmhurst*—A PAIR OF SIXES, *Mt. 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BUMPSTEAD LEIGH, *Memphis*—MINICK, *Claire*—THE COUNTRY COUSIN, *Washington College*—A SUCCESSFUL CALAMITY, *Tenafly*—POST ROAD, *York*—A PRINCE THERE WAS, *Racine*—BUNTY PULLS THE STRINGS, *Colorado Springs*—CHEATING CHEATERS, *New York City*—GOOD NEWS, *Scranton*—MARY'S ANKLE, *Wichita*—GROWING PAINS, *Cumberland*—DADDY LONG LEGS, *Kipling*—KICK IN, *Waco*—FLY AWAY HOME, *Hutchinson*—THE FRESH FIELDS, *Clearwater*—PRIDE AND PREJUDICE, *Stanton*—CRAB APPLE, *East Orange*—VALLEY FORGE, *York*—MARY OF SCOTLAND, *Philadelphia*—SPRING DANCE, *San Jose*—BREWSTER'S MILLIONS, *Sioux City*—NOTHING BUT THE TRUTH, *Bantry*—CLARENCE, *Malden*—IN THE NEXT ROOM, *Du Bois*—TWEEDLES, *Westfield*—POLLY WITH A PAST, *Berwyn*—SEVEN KEYS TO BALDPATE, *Cranford*—POMANDER WALK, *Dobbs Ferry*—A PAIR OF SIXES, *St. Louis*—OFFICER 666, *Corning*—LIGHTNIN', *Elkins*—PEG O' MY HEART, *New York City*—THE CHARM SCHOOL, *Yonkers*—A FULL HOUSE, *Utica*—ONLY 38, *Rockford*—ADAM AND EVA, *Sidney*—MRS. 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IMPORTANT FACTS YOU SHOULD KNOW ABOUT THE

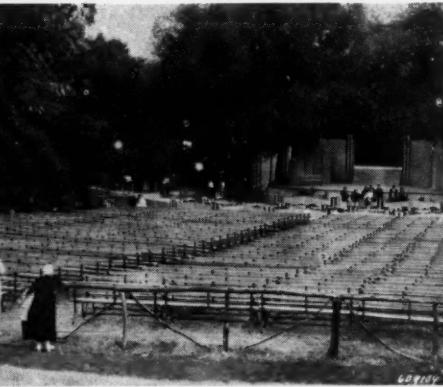
WILLOW GLENN THEATRE and SCHOOL OF THE ALLIED ARTS

Cleveland, Ohio, on the Shores of Lake Erie

ON June 19, students from the far corners of America will gather on the shores of Lake Erie, near the city of Cleveland. They will assemble as members of an unique Summer Theatre Colony, and will register for instruction in *Willow Glenn Theatre and School of the Allied Arts*. In the group will be found high school students who have been active in school dramatics, members of college, university, and civic theatres, teachers, directors, technicians. All of these will be imbued with a desire to live intensively in the theatre, to receive detailed practical instruction in the theatre arts, to enjoy the recreational opportunities which Willow Glenn and Lake Erie provide, and to enjoy the stimulation of the fellowship of those interested in common work.

The east has long been amply provided with summer theatre colonies. The mid-west has not been so fortunate. The Willow Glenn project will bring to the mid-west a cultural need which has been long withheld.

THOSE associated with college instruction in dramatics know full well that the necessities of instruction in the other academic subjects tends to scatter the training in dramatics and to break up most essential continuity. A student may in his freshman year be able to take, let us say, an introductory course in the study of the theatre. During his sophomore year, it may be entirely impossible because of the intricacies of scheduling, the ever-present requirements, etc., for him to secure any training in his chosen field. Indeed, it is very difficult for any student in dramatic art to take in proper sequence during the college course the various classes in dramatic art which he desires. It is true that this has been eliminated somewhat by courses in the summer school of the theatre, such as exists at Kent State University, and in the nine weeks' plan of study prevailing at Hiram College. Even under these exceptional circumstances the atmos-



The Open Air Theatre

phere created and the type of work undertaken cannot equal that provided in a special school dedicated solely to the intensive study of the theatre arts.

In the average eastern summer theatre, emphasis is placed upon the presence of many Broadway actors. Preference is, of course, given to them. The apprentices are few in number and they do not have the opportunity which would come to them in a summer colony emphasizing primarily, not the exploiting of experienced Broadway stars, but the training of the enthusiastic and capable young men or women from the

schools, colleges, and community theatres of the country.

THE student at Willow Glenn will divide his activity day among the following things: recitation, workshop, study, recreation, and rehearsal. The enrollment will be divided into groups, so that on any given day while Group A is reciting, Group B will be in the workshop, Group C in study, or rehearsal, Group D in recreation. Thus, there will be continuous activity in every field and every student will have participation in every division of activity. In addition to the immediate work of production, instruction will be offered in voice and diction, stagecraft, make-up, stage lighting, history of the theatre, contemporary stage, etc. The Faculty will be sufficiently large that each student will receive more individual attention than he could hope for in the average American college. It is hoped to present nineteen performances of six plays, during the six weeks period. Two of these performances will be in the excellent open-air theatre, the others in the indoor theatre to be constructed and equipped by registration day.

STUDENTS at Willow Glenn will take their meals together in a commodious dining room on the campus. Lodging will be provided in cottages, each equipped for the comfortable living of two students. The cost of room and board, for all students will be \$8.50 per week. Tuition will cost \$100.00 for the six weeks' session. Through a special arrangement with the National officers of Alpha Psi Omega, Delta Psi Omega, and the National Thespians, a special tuition rate for bona fide members and graduates of these organizations will be \$50.00. Advance registration from the whole country, as well as the immediate Cleveland district indicates that the enrollment will soon reach the limit of 135 students. Those prospective students wishing to be assured of a place in the current summer's group should make reservation at once.



On the Beach

REGISTRATION, JUNE 19, 1937

FOR COMPLETE INFORMATION WRITE

PROF. E. TURNER STUMP, Kent State University, Kent, Ohio

